ULT ED
to be an intellectual

WEISBERG: CLINTON'S SVENGALI SPEAKS

$2.95 • AUGUST 7, 1995

NEW YORK

LINCOLN CITY LIBRARIES
3 3045 01159 0052

PRC
PROPERTY OF
LINCOLN CITY LIBRARIES
LINCOLN, NEBRASKA
AUG 0 3 1995

Does John Kennedy Sell Magazines?

His glammy new political mag will be the most gossiped-about launch in years. But can star power propel his bargain-basement publisher, Hachette, into the media elite?

By Rebecca Mead

#BXBHFCL******* 5-DIGIT 68508
#LLNCYORE095 9#590832 0000 46
LINCOLN CITY LIBS JUN 10 96
REFERENCE DEPT FFFF
136 S 14TH ST #CX31
LINCOLN NE 68508-1801

With our vision, every room has a view

MACY'S INTERIOR DESIGN SERVICE

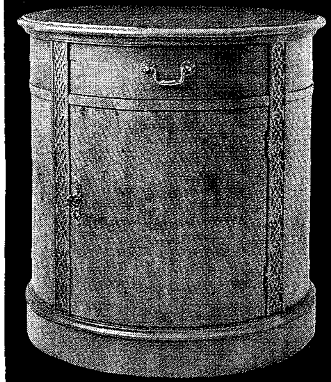
Discover your place at ours. Come to our Interior Design Fair, 9th floor,
Herald Square, Thursday, August 10th from 6-8pm

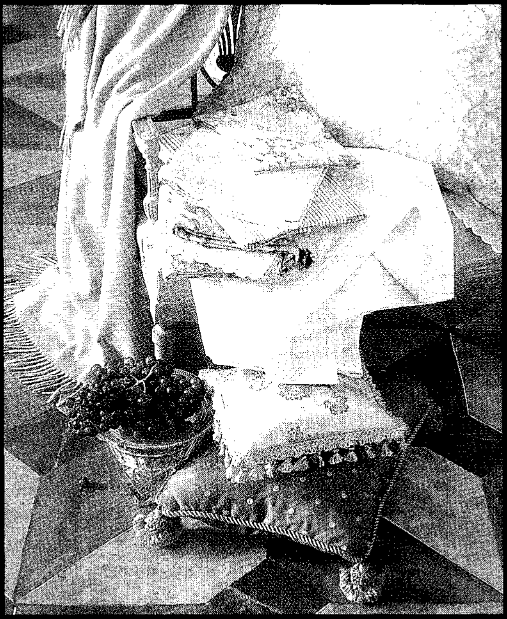
FIND THE KEY TO SUCCESSFUL LIVING IN THE BIG CITY

Definitive surroundings are different for everyone.
For the New Yorker, home is an escape. It's where you feel most comfortable, every day. Whether it's a 19th century brownstone brimming with architectural character or a metropolitan white box apartment, your place has unlimited potential.
Macy's Interior Design Fair is your opportunity to consult the experts and find inspiration for your individual style.
The evening is free, just call 212-494-4154 to reserve.

WE'RE YOUR PERSONAL DESIGN RESOURCE

And, one of the best the city has to offer. We'll work with you to carefully select furnishings, properly scaled, well-designed and, of course, livable. Your first consultation is free. Afterwards, for a retainer fee of $250, refundable upon delivery of a minimum $1500 purchase, you'll have our undivided attention.
Call Amy Stadler in our Interior Design Studio at 212-494-4154.





A GALA EVENING HOSTED BY OUR OWN AMY STADLER

She's got the edge on real living in the Big Apple. Join Amy and our special guest Dakota Jackson, trendsetting designer on the couture furniture circuit.
They'll share invaluable tips and decorating solutions in a special seminar and slide presentation.

SEEK PROFESSIONAL HELP. OUR EXPERTS REALLY KNOW THEIR STUFF

Talk to the pros from Sherrill, Lee, Henredon, Bauhaus, Casa Stradivari, among others. They'll answer your questions on design, construction, utility and versatility. Plus, learn the techniques of fantasy faux finishes and the art of flower arrangement.

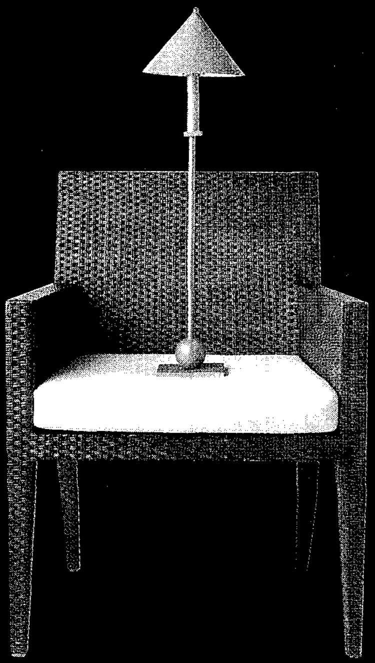
BRING UP THE LIGHTS! IT'S THE GRAND OPENING OF OUR LAMP GALLERY

Open your home to hundreds of bright ideas. We've pulled together a diverse selection of lighting to accentuate, enrich and dramatize; traditional brass to high tech halogen.

WIN* A FABULOUS TRIP FOR TWO TO ITALY!

Winner takes all! You'll fly in comfort and style with Alitalia Airlines to Italy. Enjoy an exciting stay in the land of breathtaking architecture and furniture innovation! Deluxe accommodations and roundtrip airfare courtesy of Alitalia.

Alitalia



macy's

Antique accessories from The Corner Shop Antique Galleries.

ABSOLUT
Country of Sweden
KURANT
This superb vodka bears the distinctive flavor of natural Black Currants, which grow throughout Sweden, even above the Arctic Circle. Flavoring vodka with berries is an age-old Swedish tradition. Vodka has been sold under the name Absolut since 1879.
ALC. 40%/VOL. (80 PROOF)
BLACK CURRANT FLAVORED VODKA
PRODUCED AND BOTTLED IN SWEDEN
BY V&S VIN & SPRIT AB. 1.0 LITER
IMPORTED
ABSOLUT KURANT.

ABSOLUT® KURANT™ BLACK CURRANT-FLAVORED VODKA. PRODUCT OF SWEDEN. 40% ALC/VOL (80 PROOF). ABSOLUT COUNTRY OF [illegible] ABSOLUT, ABSOLUT BOTTLE DESIGN AND ABSOLUT CALLIGRAPHY ARE TRADEMARKS OWNED BY V&S VIN & SPRIT AB. ©1994 V&S VIN & SPRIT AB. IMPORT[illegible]AGRAM, NEW YORK, NY.

Contents August 7, 1995

> *"It's hard to believe that there are as many people interested in politics as there are in Bon Jovi's latest tour."*
>
> DAVID PARKER, PAGE 26

26 Citizen Hunk

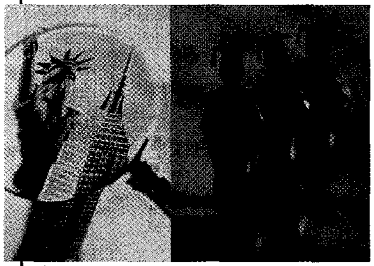
By Rebecca Mead

By acquiring such titles as *Family Life, Premiere,* and *Mirabella,* Hachette Filipacchi president David Pecker has cobbled together a respectable empire largely from other publishers' castoffs. Now Pecker is betting that John F. Kennedy Jr., he of the Rollerblades and the cover of *People,* has invented a new kind of political publication. Will *George* be the *Rolling Stone* of politics? Or a brief, shining magazine?

34 West Side White House

By Jacob Weisberg

Bill Clinton's fortunes are currently being shadow-managed by a coterie of former Upper West Siders headed by Dick Morris, a consultant who likes to keep a low profile. Until now, that is. A rare interview with the—Republican!—brain behind Clinton's re-election campaign.



38 Get Smart

By Larissa MacFarquhar

These days, academic disciplines bloom and fade with the rapidity of last season's stocking fashions. (You're still *anti-logocentric?*) For those on a continuing intellectual quest—or just trying to keep that party from bogging down—here's what you need to know.

58 And Opera for All

By Matthew Gurewitsch

Vincent La Selva used to be one of the most promising conductors of Italian opera in America. But somehow or other, he never made it big. Now he's the maestro behind the New York Grand Opera, which is staging everything Verdi ever wrote, outdoors, in Central Park, with real sets and costumes. *Free.*

64 Order in The Court

By Jade Hobson Charnin

Anyone who's watched TV over the past year knows courtroom dress style is no longer limited to button-down collars and the occasional subdued neckerchief. Direct from Manhattan's State Supreme Court, a portfolio of the bar's best and best-dressed.

Gotham

17 Orthodox Jewish man wants concubine *now;* Outgrown Cliff's? Now there's Harold Bloom's Bloom's Notes; Nude cruises around Manhattan; Tito Puente, restaurateur

Departments

24 Cityside
Robert I. Friedman

Edward Stancik cleaned up city schools partly by playing to the media. Now he may have gone too far

76 The Insatiable Critic
Gael Greene

With a brash young chef offering bold American flavors, JUdson Grill finally delivers the goods

The Arts

74

70 Movies
David Denby

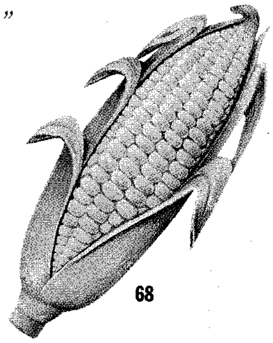
Waterworld's producers believed looking at water for two hours would be neat. Guess (glub) again

72 Theater
John Simon

Now that Betty Buckley is Norma Desmond, *Sunset Boulevard* has become a whole new show

74 Television
John Leonard

On the fiftieth anniversary of Hiroshima and Nagasaki, TV beats its collective breast



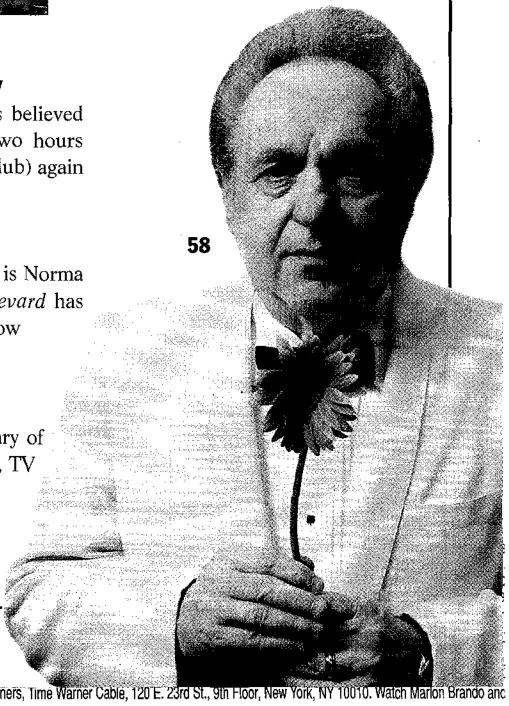
68

Cue

79 French peep show at Lincoln Center Plaza; restaurant staff taking over the kitchen; Patrick Stewart in *Jeffrey;* Warner Bros. family movie; Elvis Costello

Misc.

Letters 7
Intelligencer *by Pat Wechsler and Roger D. Friedman* 13
Best Bets *by Corky Pollan* 68
Sales & Bargains *by Leonore Fleischer* 78
London *Times* Crossword 120
'Cue' Crossword *by Maura B. Jacobson* 120
Bad Publicity *by Larry Doyle and Kyle Baker* 122
Classified 110
Strictly Personals 117

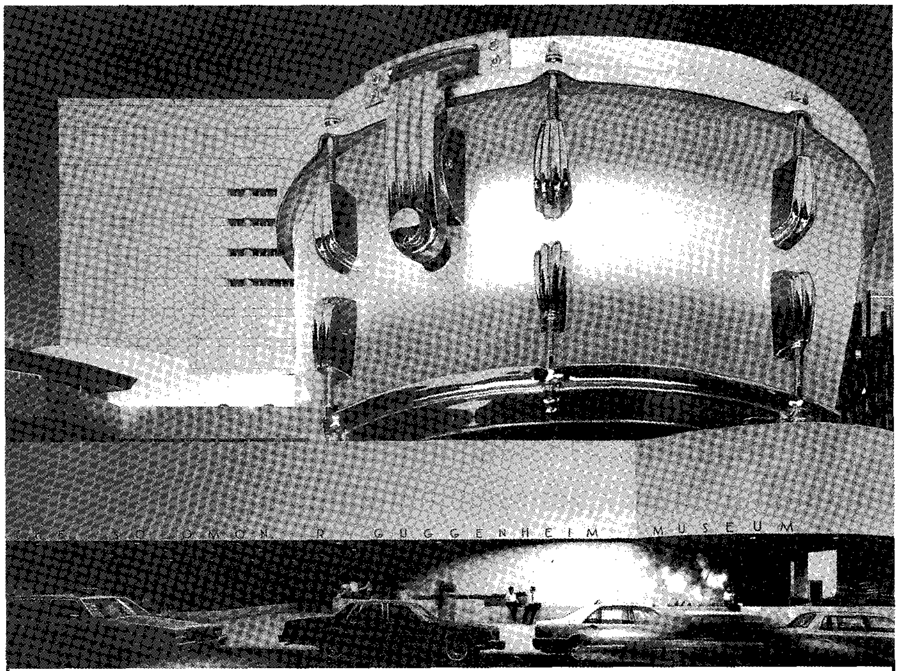


58

AUGUST 7, 1995—VOL. 28, NO. 31. Second-class postage paid at New York, New York, and additional mailing offices. Editorial and business offices: 212-880-0700. **POSTMASTER:** Send address changes to *New York,* Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 50 issues, $42. **For subscription assistance, write Joseph Oliver, *New York* Magazine, Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call (800) 678-0900 or (212) 447-4749.** Printed in the U.S.A.

Cover: Photograph by Rose Harman.

eral, state and local laws & regulations apply. Void where prohibited by law. For winners list send SASE by 8/20/95 to Cable Forever Sweepstakes Winners, Time Warner Cable, 120 E. 23rd St., 9th Floor, New York, NY 10010. Watch Marlon Brando and Vivien Leigh in *A Streetcar Named Desire* on American Movie Classics (Credit: Archive).



WORLDBEAT JAZZ
AT THE GUGGENHEIM

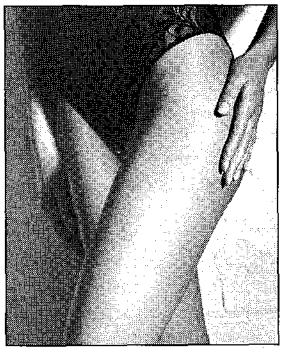
Enjoy jazz and cocktails in the Frank Lloyd Wright Rotunda, Friday and Saturday nights 5-8pm. Solomon R. Guggenheim Museum, Fifth Avenue (at 88th Street). Information: 212 423-3500

Unfortunately, Not All Body Improvements Can Be Achieved Through Diet Or Exercise.

Sit-ups. Step classes. Low-fat diets. Sometimes all of the effort in the world can't flatten your belly or tighten your buttocks.

Nor can exercise or diet remodel your nose or eliminate wrinkles. However, plastic surgery offers results with a lot less inconvenience or expense than you might have imagined.

So call 472-3300 for a free consultation with our caring, experienced Board Certified Plastic Surgeon. And let us improve something more important than your face or figure. Your self-image.



Constructive Surgery℠
169 E. 69th St., New York, NY (212) 472-3300

© 1995 Constructive Surgery

NEW YORK

VICE-PRESIDENT AND GROUP PUBLISHER
Janice Grossman

PUBLISHER
Amy R. Churgin

ASSOCIATE PUBLISHER
Alan Katz
BUSINESS DIRECTOR: Betsy Cronen
ADVERTISING MANAGER: Denise Fierro
SALES DEVELOPMENT MANAGER Leslie Alphen Picard
RETAIL MANAGER Jane Schoenholtz
BEVERAGE ADVERTISING MANAGER: Jo Campbell Brand
TRAVEL ADVERTISING MANAGER: Gerald Magit

SALES REPRESENTATIVES
Amy Hochfelder Ball, Trish Considine
Stefanie Feidelson, Lisa Halotek, Catherine Kaiser
Maureen McCarthy, Wendi V. Sanders
ASSISTANTS: Harriet Austin, Jennifer Flannery
Lark Floresca, Katie Gillon
Amy A. McGorry, Mridu Nagrath
ADVERTISING SYSTEMS MANAGER: Karen Norberg
ADVERTISING COORDINATORS
Sharon Y. Quinn, Darrell Washington
CHICAGO MANAGER: Sasha Mayoras, 312-616-1895
DETROIT: Globe Media, 810-642-1773
CALIFORNIA: SD Media, 310-551-1067
ATLANTA AND FLORIDA: Stites & Fontaine, 404-491-1419
TEXAS: Tierney & Company, Inc., 214-960-2883
FRANCE/UK: S & R Media, 011-33-1-46-47-90-23
CANADA: Media Services International, 905-238-9228
ITALY: Studio Villa, 011-39-2-48-01-05-58
HONG KONG: Pacific Asia Media, 011-852-834-6128

MARKETING DIRECTOR
Beverly Hood Allen
PROMOTION MANAGER: Gerry Napoli
CREATIVE SERVICES MANAGER: Jana Hollingshead
MERCHANDISING/COPY MANAGER: Dani Rasmus
SPECIAL SECTIONS MANAGER: Scott Gutterman
SPECIAL PROJECTS MANAGER: Michael Farina
PROMOTION ART DIRECTOR: Laurie Berger
DESIGNERS: Gal Dor, Ilene Segal
PROMOTION ASSISTANT: Kathryn R. Hoffman

RESEARCH DIRECTOR
Eileen Ronan
SENIOR RESEARCH ANALYST: Laura Hickey
RESEARCH ANALYST: Christine McKaba
ASSISTANT TO THE PUBLISHER: Denise Dillon

GROUP CLASSIFIED DIRECTOR
Nancy J. Fedder
CLASSIFIED MANAGER: Teresa Taylor
SALES AND MARKETING MANAGER: John Miceli
SALES DEVELOPMENT MANAGER: Michelle Krell
PRODUCTION MANAGER: Manuel Gomes
PRODUCTION ASSISTANT: Dolores Martinez
SALES REPRESENTATIVES: Mark Bristow, Theresa Bunce
Kendra Callahan, Chris Lutkin, Kathleen McCarthy
Wendy Pusey, Denise Sisto
STAFF: Denise Fowler, Greta Turken
CIRCULATION DIRECTOR: Craig Reynolds
ASSOCIATE CIRCULATION DIRECTOR, MARKETING: Amy V. Lem
ASSOCIATE CIRCULATION DIRECTOR, PLANNING: Charles Lung
MANAGERS: David W. Schaefer, Barbara E. Wilck
SPECIAL PROJECTS: Mary L. Paganelli

CONTROLLER
David Rockefeller
ASSISTANT CONTROLLER: Deborah L. Sheffey, CPA
MANAGER OF SPECIAL PROJECTS: Carmine Tiero
ACCOUNTANTS: Judy Dill, Maryann McLeod, CPA
A.P. SUPERVISOR: Kathleen Marney
COLLECTIONS MANAGER: Patricia Adiletta
STAFF: Aubrey Guio, Maribel Lopez

OFFICE SERVICES MANAGER
Mary Ann McCarthy
INFORMATION SERVICES MANAGER: Valerie Taylor
STAFF: Darryl Acosta, Priscilla Hood, Tony Lessa
Joseph Markfelder, Erik Rodriguez
Virginia Spraggins, Sarah Wigfall

K-III MAGAZINES
CHAIRMAN: William F. Reilly
PRESIDENT: Harry A. McQuillen
VICE-CHAIRMAN: Charles G. McCurdy
VICE-CHAIRMAN: Beverly C. Chell
EXECUTIVE VICE-PRESIDENT, FINANCE: Christina B. Wagner
VICE-PRESIDENT AND CHIEF FINANCIAL OFFICER: Linda C. Jenkins
VICE-PRESIDENT: Curtis A. Thompson
VICE-PRESIDENT, OPERATIONS: Brian T. Beckwith
VICE-PRESIDENT, MANUFACTURING: Edward J. Egan
VICE-PRESIDENT, GROUP SALES: Nan L. Elmore

Cross References

KIM FRANCE IS WAY OFF TARGET IN her critique of drag ["What's Wrong With Drag," July 17]. What makes her think drag has anything to do with women at all? Drag is about femininity. The feminine contents of the male psyche are not the same as the feminine contents of the female psyche. Here's an analogy: America and Asia both have birds, but not the same birds. And none of the drag performers interviewed in Charles Busch's article "The New Feminine Mystique" [July 17] said that in expressing their feminine selves they were supposed to resemble biological women.

And about those cumbersome accessories—the corsets, heels, wigs, etc. Women have been right to discard them because they are physically and symbolically disempowering. But what the drags are telling us is that these objects have positive power, too—they empower via their ability to transform, and this theatrical transformation is meaningful as well as entertaining. So why throw out the baby with the baby dolls?

Rob Costin
MANHATTAN

DRAG—RESPECTABLE?! DRAG—WRONG?! Who cares?! It's creative, fun, and the best outlet for pent-up anger and rage since psychoanalysis! A bad day gets fixed in my *drop-dead* dress, blood-red false nails, and control-top hosiery! Quit the fancy talk, *bat* those lashes, and *enjoy*!

Michael Ratner, a.k.a. Goldie
MANHATTAN

ARE DRAG QUEENS REALLY USHERING IN A new era of Victorian oppression and torture of women? Kim, girls just wanna have fun! Excuse us if we drag queens remind you of a time when women were forced to wear insanely high heels and bind themselves in an hourglass corset and a rocket bra. As if. It's okay, Kim, you can come out of the kitchen *and* wear false eyelashes.

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998 or sent via e-mail to 76702.2510@compuserve.com. Please include a daytime phone number.*

THE SEALY SLIPCOVER COLLECTION
Exclusively from Jennifer
SEALY SLIPCOVER CHIC QUEENSIZE SOFABED $1199.99
Sealy

A luxurious look with a fabulously casual attitude. Sophisticated and so comfortable. Includes the Queensize Sealy Innerspring mattress.

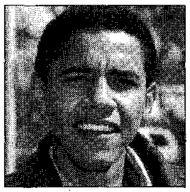
Call 1-800-JENNIFER for the nearest location.
Open 10-9pm Sat. 10-6pm Sun. 12-5pm

JENNIFER CONVERTIBLES®

Delivered anywhere in the USA. America's Largest Sofabed Specialist.

Over 200 Locations throughout the United States

August at Barnes & Noble



TUESDAY
8 **7:30–8:30 p.m.**
Meet author **Barack Obama** when he reads from *Dreams From My Father: A Story of Race and Inheritance*, a stirring memoir of growing up as the son of a white American mother and a black African father.

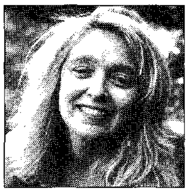
Astor Place
4 Astor Place, bet.
Broadway and Lafayette

WEDNESDAY
9 **8:00–9:00 p.m.**
Join us when **Alan Isler** reads from and signs copies of his award-winning debut novel, *The Prince of West End Avenue*, the endearing story of an elderly man who tries to make peace with his haunting memories of Auschwitz.

Upper West Side
2289 Broadway
at 82nd St.

WEDNESDAY
9 **12:30–1:30 p.m.**
Enjoy an afternoon of culinary delights when authors **Andrew Dornenburg** and **Karen Page** discuss and sign copies of their book *Becoming a Chef*, and top New York chefs give us a special cooking demonstration.

Citicorp Building
160 E. 54th St.
at Third Ave.



FRIDAY
18 **7:30–8:30 p.m.**
Come meet **Ann Hood** when she reads from and signs copies of her book *The Properties of Water*, a heartfelt story of two sisters trying to overcome their childhood rivalry. Ms. Hood is a former "Discover Great New Writers" author.

Chelsea
675 Sixth Ave.
at 22nd St.

Barnes & Noble
Booksellers Since 1873

"Meet Me at Barnes & Noble!"

dishy as abc.

a new collection of
one-of-a-kind mosaics
made from antique
dishes & tile by ercole.
cafe table $1695.

abc
carpet
&home

broadway at e.19th street. manhattan. 212.473.3000 ext.395.

WHY HIDE?

You can overcome your phobia about speaking in public

Natalie H. Rogers

If you avoid speaking in public because of thought-blocking, rapid heartbeat, shame, panic, etc., you probably know that traditional public speaking classes will not correct this condition.

A program that guarantees remarkable change is TalkPower; a unique 19 hour weekend workshop that combines behavior modification with performance techniques and speech crafting. Step-by-step, a series of mind/body exercises result in FLUID PUBLIC SPEAKING SKILLS.

For the past 18 years Natalie H. Rogers, behavioral psychotherapist, former actress, and author of "Talk-Power, How to Speak Without Fear", has trained thousands of professionals to overcome a lifetime of humiliating public speaking attempts, by teaching them to speak successfully in public.

24 hour Toll free phone for Free Brochure
1-800 525-3718
(212) 684-1711
Fax: (212) 213-9144

M.C.•Visa • Amex
Seminars held at
Doral Court Hotel
39th & Lexington Ave.

INTENSIVE WEEKEND SEMINAR SCHEDULE 1995:
Jan. 21-22–Feb. 25-26–Mar. 18-19–Apr. 22-23
May 20-21–July 8-9–July 29-30–Aug. 26-27
Sept. 30/Oct. 1–Oct. 28-29–Nov. 18-19–Dec. 9-10

NATALIE H. ROGERS, M.S.W.
TALK POWER
TRAINING SEMINARS

LETTERS

Drag is about freedom, not oppression—the freedom to dress any way. Take away the gender assignments of clothing, makeup, and hair, and you're left with just a costume.

Those "screechy, demanding, emasculating bitches" you speak of are that way *out* of drag. No pound of pancake transformed them into snapping, sneering, arms-akimbo "divas." The same can be said of Linda Evangelista. It is not as though she was some warm, approachable beauty before Steven "Svengali" Meisel styled her.

I suggest you stop searching for subtle misogyny and direct your gay-bashing scare tactics toward the real misogynists: those who sexually harass and/or those who perpetrate violence against women.

Alex Irvine
LOS ANGELES, CALIF.

IT'S BAD ENOUGH THAT MEN IN DRAG are used on some TV shows, but now men are being used to model how women should look in clothes. Everywhere I look I get the impression that I am supposed to be six feet tall with broad shoulders and no hips. We are giving young women the impression that men make better-looking women than women themselves do. You might as well tell children, "You see, men can do everything better than women, even be more feminine."

Myla Serlin
ELMHURST, N.Y.

DRAG IS A VEHICLE BY WHICH MEN ARE allowed to exhibit a wide range of feelings and emotions that are normally discouraged. The sphere of acceptable emotional responses allotted to men pales in comparison with the more colorful palette allowed women. Vulnerability, romantic yearning, emotional anguish, bitchiness—these feelings are in all of us, but when men display them, they're derisory. It's only natural that the women impersonated are those who heighten these characteristics. Why impersonate Brad Pitt or Tom Cruise with their puny range of emotions when you can emulate Bette Midler, Madonna, or Dusty Springfield?

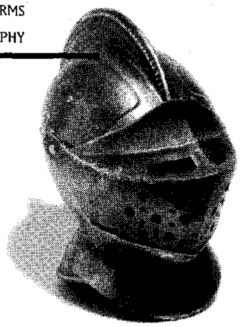
Kevin Winkler
MANHATTAN

Sorry, Sarge

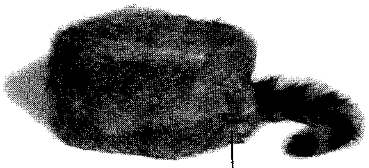
SINCE YOU CAN CORRECTLY SPELL MY NAME on your magazine cover's mailing label, why can't you do the same in the sidebar in your Gotham section ["Overdue Process," July 10]?

Herb Sargent
MANHATTAN

0729 Medieval Art
2826 Uncial and Carolingian Letterforms
0813 Medieval and Renaissance Philosophy



0918 Environment Matters
0364 Lakota Sioux Indian World View
0743 Native American Contemporary Art



0665 Emerson, Whitman and Thoreau
3680 Knife Skills Workshop
3025 Environmental Careers in the Nineties

Our new fall line will help change the way you look

...at the world.

Fall Classes Begin September 18.

At The New School, our distinguished and insightful staff of educators is dedicated to help changing the way you look - at the world, at yourself, and at those around you. That's why we offer over 1500 courses and seminars to choose from, so you can try on any hat that may be of interest. From the liberal arts to specific professional skills. You can also take courses anywhere, anytime with a computer and modem through our Distance Learning program, DIAL. And all from a New York institution that helped to found adult education over 75 years ago. Classes begin September 18, so why not send for your New School Bulletin today, and see just how well our courses will complement your schedule.

The New School

66 West 12th Street New York, NY 10011

1 800 319 4321 ext. 34

COURSES, CONTROVERSY AND ENLIGHTENMENT SINCE 1919

SMIRNOFF® VODKA 40 & 50% Alc. by Vol. distilled from grain. [illegible] Ste. Pierre Smirnoff FLS (Division of Heublein, Inc.) Hartford, CT —Made in U.S.A.

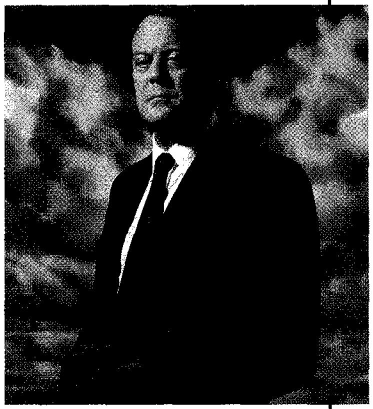
SMIRNOFF
SMIR
Distilled under the formula of the
world-famed Pierre Smirnoff
DISTILLED BY STE PIERRE
ALLEN PARK
PURE MISCHIEF.
SMIRNOFF

BY PAT WECHSLER AND ROGER D. FRIEDMAN

INTELLIGENCER

A COLD BATH FOR A BILLIONAIRE

Billionaire **David Koch** may have purchased **Jackie Onassis**'s Fifth Avenue aerie, but he still hasn't been able to buy his way into the oh-so-exclusive Southampton Bathing Corporation. Koch, 50, whose vast fortune spews from his family's oil company, is famous for his extravagant parties and spirited nightlife. So it's not a terrible shock that the "Beach Club," as it's referred to on the East End, has just wait-listed his application. "They consider him too nouveau at this point," says one Southamptonite. "They'll probably let him in one day, but they'll make him suffer first." Notes another seasoned observer: "David's too much of a loose cannon. They won't let him in until he is more stable and has a family." But since Koch's girlfriend **Julia Flesher** just signed a lengthy lease on her own East Side pad, that won't be happening anytime soon. "It's hard for bachelors to get approved at these clubs," says Flesher, who was bemused to read in the *Post* that she was going to be "mistress" of the former Onassis apartment. "What does *that* mean?" she asks. As for the Bathing Corporation, locals say that among certain Hamptonites, an application rejection is akin to social limbo. "Some people get so upset they move to Nantucket," sighs one local.


David Koch, single and clubless

PARTY FIGHTS FOR RIGHT TO PARTY

Those wacky Republicans! In a witty riposte to the lugubriously well-meaning Renaissance Weekend—the annual liberal love-in made famous by **President Bill Clinton**—a group of young, feeling-their-oats conservatives is putting together its own Dark Ages Weekend, a party conclave to be held in Miami on New Year's Eve. Organized by voguish, miniskirted conservative **Laura Ingraham** and onetime Bush aide **Jay Lefkowitz,** the event will feature the crème of the GOP crop—**William Bennett, Jeb Bush, Arianna Huffington,** and **Georgette Mosbacher,** to name just a few. "It all began as a spoof," says writer and editor **John Podhoretz,** who is on the event's steering committee but who—tellingly—"isn't sure" he's attending: "We'll see what happens when a spoof is made flesh." In addition to tennis, golf, and networking, the event's highlights will include speeches by **Robert Bork** and—marginally more deliciously—**Michael Medved** on sex and Hollywood. And though it might not be *everyone*'s idea of a wild time, Ingraham insists it will all be suitably uncivilized. "People think that to be a real conservative you have to be sullen and wear your hair in a beehive," she says, a tad defensively. "This is a way to say we are here and we have a sense of humor."

Arianna Huffington, party girl

KEVIN COSTNER STAYS LIQUID

After spending nearly $200 million on *Waterworld,* **Kevin Costner** seems to have water on the brain. He's so H_2O-fixated, in fact, that his unofficial think tank—a team of Costner-funded inventors and scientists—is trying to develop a way for machinery of all kinds, including cars, to *run* on the stuff. "He's interested in hydrodynamics," says a source. But that's not all: Kevin's scientists are also working on a technology that would remove oil from water. (Costner, it would seem from *Waterworld,* was extremely influenced by the *Exxon Valdez* spill.) The success of these projects may be increasingly important to the star, whose movie career has taken a dive. Hollywood insiders are wondering what went wrong. Costner's record once read: *Dances With Wolves, Field of Dreams, Bull Durham,* and *Silverado.* But most of those films were in the works before 1989, when he unceremoniously dumped longtime agent **J. J. Harris** of United Talent and decamped to the powerful Creative Artists Agency. Since then, Costner has had only one hit, *The Bodyguard,* which soared mostly on the popularity of Whitney Houston's mega-selling soundtrack. "Kevin likes to make his own decisions," reports a friend. "CAA doesn't tell him what to do." Costner's next project? A film about the exciting world of golf, called *Tin Cup,* to be shot on dry, verdant land.

THE HOSTESS WITH THE LEASTEST

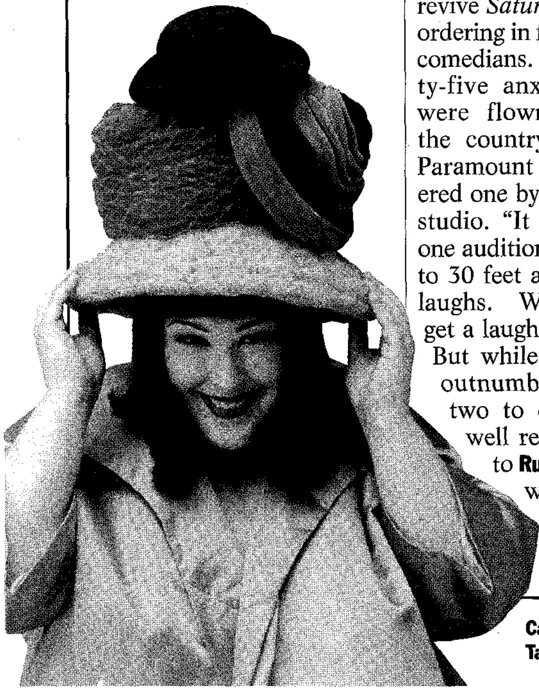
While most of her old friends are lounging in Southampton or touring the Mediterranean, **Iris Sawyer**—once an Upper East Side hostess and a film producer—is spending the summer in a shabby welfare hotel. Sawyer, 61, has been in desperate straits as a result of a doomed real-estate venture she entered into with her former lover **Thomas Kempner** in 1988. When their longtime affair fizzled the same year, Kempner—still married to socialite Nan—auctioned off for far less than market value a townhouse he and Sawyer had co-owned, effectively bankrupting his former mistress. As a result, Sawyer now holds court in an unair-conditioned nine-by-twelve-foot room; her belongings, currently in storage, are soon to be auctioned off. To make

Photographs: top right, Frank Ockenfels/Outline; center right, Bill Reitzel/Gamma-Liaison; left, Michael Ferguson/Globe Photos.

matters worse, when her former husband, political consultant **David Sawyer,** died recently, Iris—who had been married to him for nearly 25 years—was cut out of his *Times* obituary. Though some friends have urged Sawyer to write a tell-all about her society adventures to pay off her debts, she demurs: "I just want to start over."

CARNIE WILSON'S BAD VIBRATIONS

Carnie Wilson's long-awaited foray into talk-television is looking a little shaky. Burbank-based Telepictures—the company that produces *Jenny Jones* and *Extra*—had been grooming Wilson to become the biggest talk phenomenon since **Ricki Lake.** But with just five weeks to go before *Carnie*'s debut, insiders report that executive producer **Cathy Chermol**—who helmed the ill-fated *Jane Whitney Show*—has dumped its director, assistant director, and production manager and replaced them with a new lineup. Wilson—roundly praised by the show's staff—is said to be furious about the turmoil. In any case, the former Wilson Phillips star has other problems on her mind. Friends say she is disappointed that onetime friend and bandmate **Chynna Phillips** hasn't invited her to her East Hampton wedding to **Billy Baldwin** this fall.



Carnie Wilson: Talk-show turmoil

Della Femina: Uninvited?

JERRY GETS RATED; *SNL* CATTLE CALL

EATING JERRY: Adman, restaurateur, and grocer **Jerry Della Femina**'s campaign to take over the Hamptons seems to be stalling. First he discovered that he hadn't been invited to HBO's annual soirée—the hottest ticket of the season. ("It was a terrible oversight," claims publicist **Peggy Siegal.** "After all, I'm a religious shopper at his market.") To make matters worse, sources report that when Zagat's restaurant surveys publishes its all-important Long Island ratings this week, Jerry's boîtes—Della Femina and the East Hampton Point—will both rank well below their main competitor, Nick & Toni's.

COMIC SEARCH: **Lorne Michaels,** desperately trying to revive *Saturday Night Live,* is ordering in for new actors and comedians. Last month, thirty-five anxious contenders were flown in from around the country, put up at the Paramount Hotel, and ushered one by one into the *SNL* studio. "It was awful," says one auditioner. "Lorne sits 25 to 30 feet away. And nobody laughs. Where you usually get a laugh, there's nothing." But while male contenders outnumbered women by two to one, blacks were well represented, thanks to **Russell Simmons,** who was there to push a couple of guys from *Def Comedy Jam.*

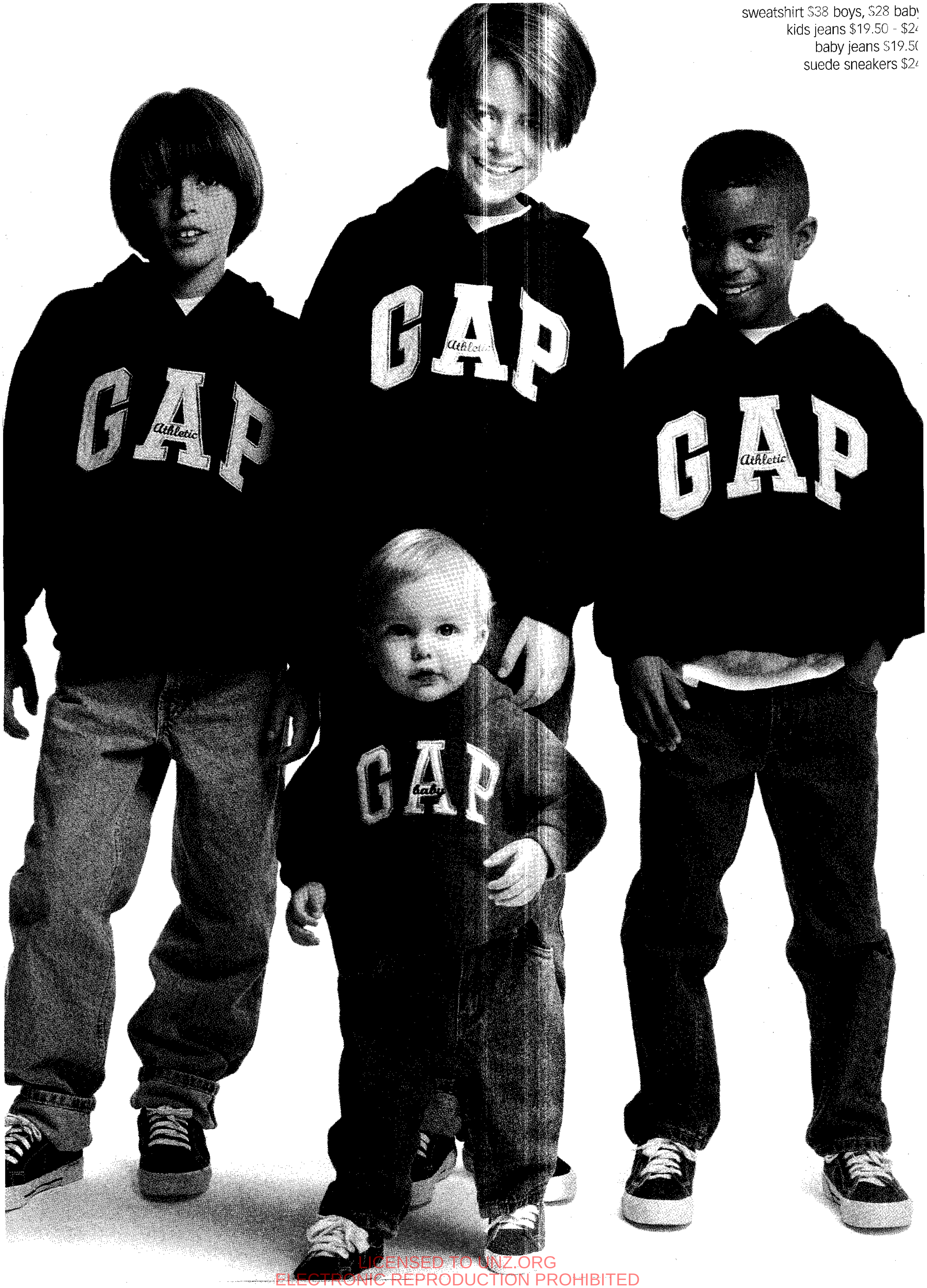
WAS O.J.'S DOCTOR IN THE HOUSE?

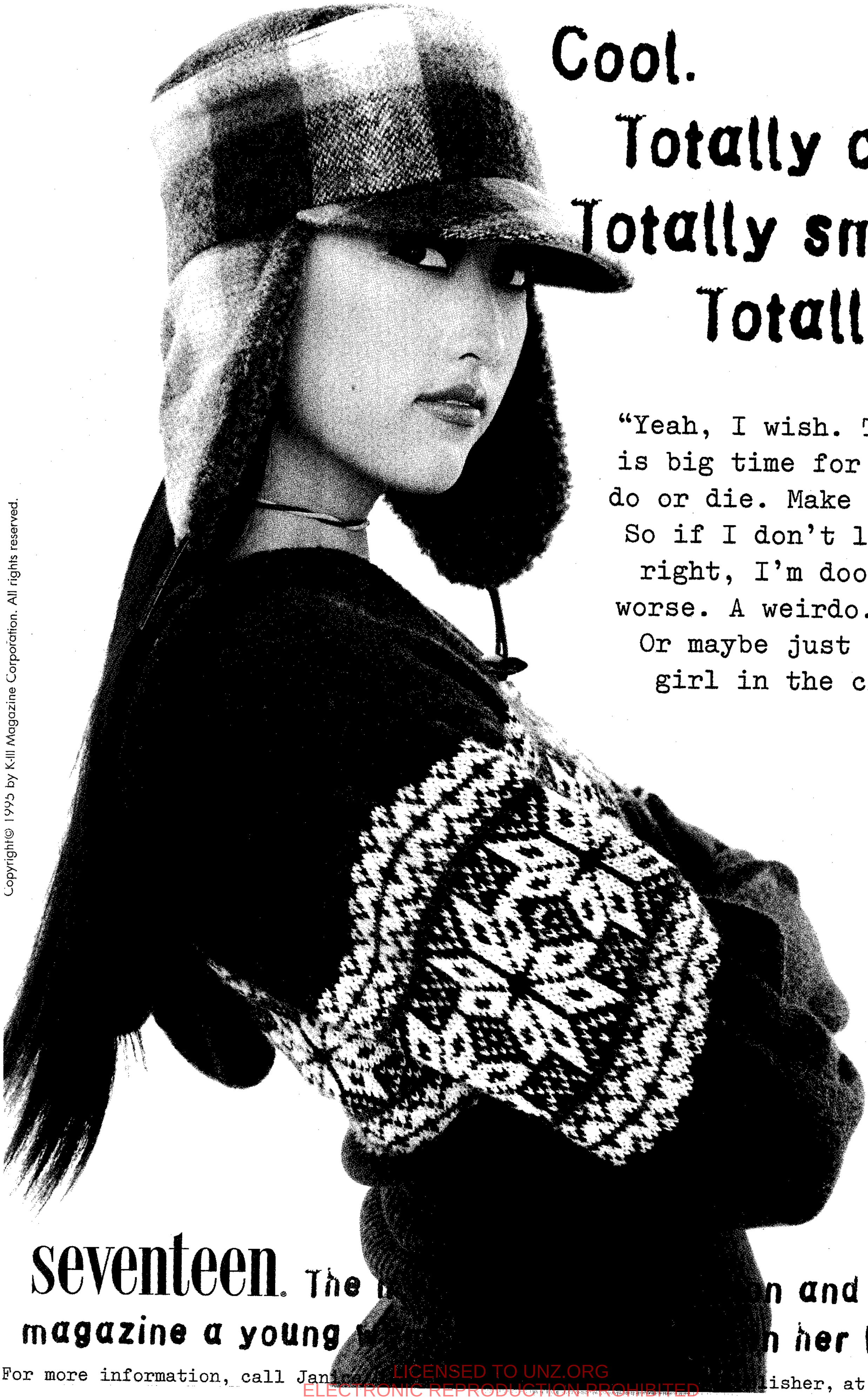
Where is **Dr. Ronald Fischman**? For months, the Simpson defense has claimed that Fischman—O.J.'s friend and next-door neighbor—would testify to Simpson's calm demeanor on the afternoon he allegedly committed the murders in June 1994. But just two weeks before the defense is to rest its case, the doctor has mysteriously disappeared on a two-week vacation. Despite his close ties to the case, Fischman has managed to keep a surprisingly low profile so far, skillfully dodging prosecution subpoenas along the way. Last fall, when he accidentally crossed paths with a law officer at the Brown family home, he beat a hasty exit through a back door. Why the low profile? Some speculate that Fischman—who allegedly had his own problems with prescription drugs—may know the secrets of Simpson's suspected cortisone addiction. The kidney specialist is not Simpson's primary physician. Until the murders of **Nicole Simpson** and **Ronald Goldman,** that distinction belonged to **Dr. Bertram Maltz,** who treated the former football player for rheumatoid arthritis. But three days after the murders, **Robert Shapiro** inexplicably sidelined Maltz and replaced him with **Robert Huizenga,** an internist who specialized in steroid addictions. (Maltz is not the only player Shapiro dropped. He also called in **Dr. Saul Faerstein** to take over for psychologist **Barry Michels.**) Curiously, though Huizenga had never met Simpson before, he didn't bother to call Maltz until ten days after he'd examined Simpson and didn't get Simpson's medical records until many months later. Why? One theory is that Huizenga knew that Fischman—not Maltz—was Simpson's "unofficial" primary physician all along. If Fischman was a constant presence at Simpson's home before the murders, he became even more so afterward. "He was calling the shots, ordering food, taking over," says a source—which is odd, considering that he was never part of O.J.'s inner circle. As a kidney specialist, Fischman was well qualified to treat the adrenal side effects suffered by a patient with a cortisone addiction. Furthermore, Huizenga's testimony last month seems to support the theory that cortisone addiction set Simpson off into a murderous rage. On the stand, Huizenga said that Simpson had stopped taking his cortisone-based arthritis medicine a month or so before the murders. According to medical experts, abrupt cortisone withdrawal often causes acute paranoia—a mental state that would explain Simpson's odd behavior during a Mother's Day gathering at the home of his in-laws. Simpson, according to sources, repeatedly crowed that on the way to the party he'd successfully evaded "three cars full of Orientals" who were going to carjack him. "O.J. was proud that he'd scared them away," says a friend, "because he waved his phone at them and showed that he was going to dial 911." If Dr. Fischman knows anything about Simpson's mental or physical condition, he's not saying. And so far, the prosecution isn't asking. That's strange, considering that soon after the murders, Los Angeles D.A. **Gil Garcetti** confidently predicted that Simpson would seek a diminished-capacity defense. He never did.

O. J. Simpson: Too many doctors?

Photographs: top right, Globe Photos; center, Adam Scull/Globe Photos; bottom, Robert Trachtenberg/Outline.

sweatshirt $38 boys, $28 bab
kids jeans $19.50 - $2
baby jeans $19.5
suede sneakers $2


GAP
Athletic
GAP
Athletic
GAP
Athletic
GAP
baby



Cool.
Totally cool.
Totally smart.
Totally hot

"Yeah, I wish. This year is big time for me. It's do or die. Make or break. So if I don't look just right, I'm doomed. Or worse. A weirdo. A nerd. Or maybe just another girl in the crowd."

seventeen. The n and beauty magazine a young w n her lifetime.

For more information, call Jan isher, at 212-407-979

Copyright© 1995 by K-III Magazine Corporation. All rights reserved.

GOTHAM

Terrible things happen to young girls in New York City.—*Mary Margaret McBride*

THE FRONT PAGE

New York New Yorkers

Al, Rudy, Ed, George, Donald, and the other Al—only in New York.

What a New York week it was: hot and thick with that special sticky smell the cleaners can't guarantee they'll get out, our entire cast of local characters doing the particular shticks for which they are justly renowned.

D'AMATO, ALFONSE, *Defending himself against ethics charges.* "I had worked honestly for every penny I ever earned," the senator re-maintained in *Power, Pasta and Politics: The World According to Senator Al D'Amato,* released last week. "I had to clean toilets to pay for law school. The D'Amatos had nothing to hide or be ashamed of."

GIULIANI, RUDY, *Being right.* "He's simply wrong," Giuliani said again last week, about somebody or other who was once again speaking on one of the topics about which the mayor simply knows more.

KOCH, ED, *Having his say.* After Walter Matthau complained that Central Park was too noisy to shoot movies in, the city's volunteer ombudsman declared bumper-stickerishly, CENTRAL PARK IS BUCOLIC!

SHARPTON, AL, *Showing up uninvited.* "I think I'll just go to see if they'll refuse to admit me at the door," the Reverend Al said about the "unity retreat" the state Democratic Party had planned for late August in upstate New York but not invited Sharpton to because, a spokesman said, "he's not an elected official." A day later, the party decided Sharpton could come after all, spoiling all his fun.

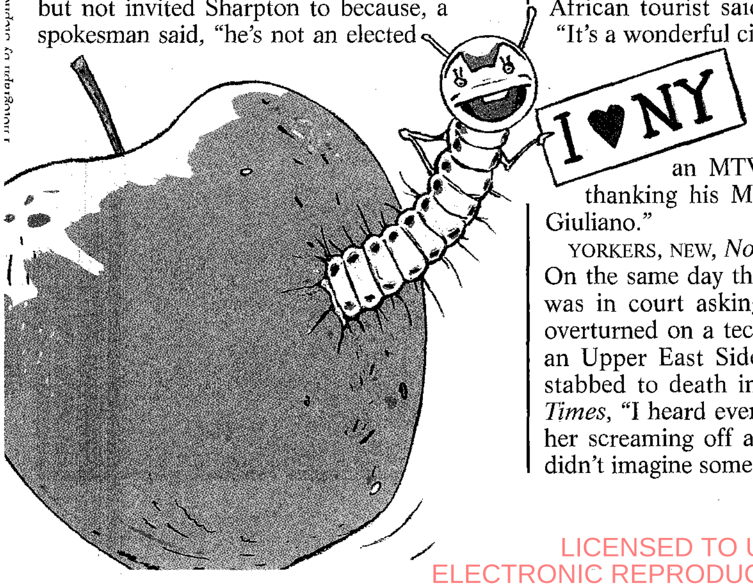
STEINBRENNER, GEORGE, *Being proprietary.* "I'm trying to do what's best for Darryl," Steinbrenner said, explaining why he was demanding that Darryl Strawberry give up all of his property rights and a number of his personal rights and, effectively, become a piece of property himself.

TRUMP, DONALD, *Blustering.* "Actually, fat Jerry Nadler is doing me a favor," Trump explained after Congressman Nadler vowed to block the rerouting of the West Side Highway around Trump's Riverside South project, a move that would seemingly doom, or at least limit, the development. "He's too stupid to realize it," Trump nevertheless spun on. "He's making me a lot of money."

VISITORS, FOREIGN, *Enjoying everything the city has to offer.* After being assaulted by a gang of youths while strolling down Central Park West, then being stabbed in the back and having his lung and spleen punctured, a South African tourist said from his hospital bed, "It's a wonderful city. . . . Yes, I still love it."

VISITORS, STRANGE, *Being taken to our leader.* "I love New York," Michael Jackson said at an MTV press conference after thanking his MTV co-publicist, "Mayor Giuliano."

YORKERS, NEW, *Not wanting to get involved.* On the same day that Kitty Genovese's killer was in court asking that his conviction be overturned on a technicality, the neighbor of an Upper East Side woman who had been stabbed to death in her apartment told the *Times,* "I heard everything next door. I heard her screaming off and on for ten minutes. I didn't imagine someone was killing her."



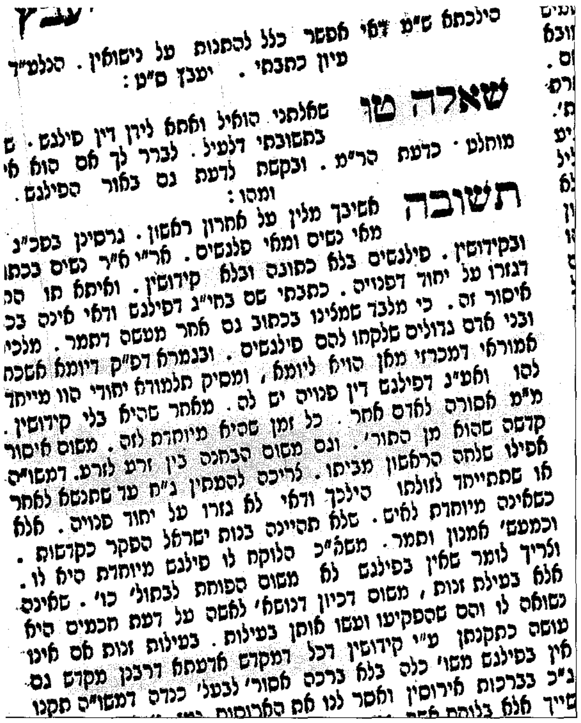
PLAY DEAD **"Dogs have become the most widespread unregulated weapon in the city of New York. I guess some people would say that we have more *cops* everywhere, so bad guys *and* dogs are feeling the brunt of it."—Brooklyn councilman Anthony Weiner, on why the number of "vicious" dogs shot by cops in city housing projects rose to 13 in the first six months of this year from 2 in the comparable period last year, even though the total number of police/vicious-dog encounters dropped to 15 from 29**

SINGAPOREHAMPTON **"The prosecutor called it 'peddling.' It sounded like I was selling my body."—East Hampton resident Maria Scianni, after spending a day in court and paying a $25 fine for parking her 1971 Volkswagen Karmann Ghia on an East Hampton Village street with a FOR SALE sign in the rear window**

THE CULTURALLY ELITE OVERCLASS **"Since I'm on [both lists], I think they're right on the money. If I weren't, I'm sure I'd be certain how frivolous they are."—Writer Shelby Steele, on being one of only two people touted as among both *Newsweek's* "Cultural Elite" in 1992 and the magazine's "Overclass" last week; the other, the New York *Times's* Frank Rich, declined comment**

ANNALS OF HIPNESS **"An article in the Styles pages on Sunday about a singer and songwriter whose music will be heard this week at several men's fashion shows in New York misspelled his name. He is Ké, not K."—"Corrections," the New York *Times,* July 25**

Photograph by Stephen Ferry; [illegible]



Religion

ANGRY JEWISH MALES II

"HELLO," SAYS THE PLEASANT RECORDED female voice. "You have reached the Shalom Bayis Organization. It is our ultimate goal to preserve peace and harmony of the Jewish home. If matters are urgent, never threaten your spouse with talk of a divorce. . . . In upgrading our attempts to bring *shalom bayis* [household peace] to the observant community, we have started to arrange *pilagshim*—concubines—for men who feel that a *pilegash* will enhance their *shalom bayis*. Unattached women can leave their numbers with us for details."

It seems that Shalom Bayis, the Orthodox Jewish men's-rights group that only last month was encouraging fathers to marry off their prepubescent daughters to gain leverage in divorce proceedings ("Gotham: The Little Girl I Married," Debra Nussbaum Cohen, 6/5/95), has another loopy scheme. Having had its blackmail-betrothal powers limited by a Far Rockaway rabbi earlier this month, the group has decided that the best way to maintain harmony in the home is to make the mistress part of the family. Well, not mistress—concubine. There's a difference.

"You can keep your concubine at home. You can't do that with your mistress," explains Yossi, the group's talkative spokesman who nevertheless refuses to give his last name. Said concubine, however, must be a Jewish woman who regularly visits the *mikvah*, or ritual bath, in observance of the female purity laws, and must remain monogamous. Also, and most important, concubines are perfectly legal under Jewish law, while mistresses, sadly, are not. In a seventeen-point leaflet that the group has been posting on Flatbush lampposts, Shalom Bayis extolled the many virtues of concubinage. Among them:

- "A man will not become frustrated when his wife is a *niddah* [menstruating]."
- "It will prevent the spread of AIDS and other sexually transmitted diseases. There is a story circulating in the community of a fine *frum* [religious] woman who contracted AIDS from her husband who had an affair with a prostitute. Had this husband known of the concept of *pilegash*, the wife and husband would not be terminally ill today."
- "Men will pick a wife based on [her] fine character . . . and not need to choose based on [her] looks. . . . With a quality character in the wife, the home will be preserved and the children too will be of better quality."
- "There are single women who believe they do not stand a chance to have a marriage and therefore yield to temptation. [Now] almost all women will be able to have a *frum* relationship with a man."
- "A wife will know where and with whom her husband is hanging out."

Yossi insists that his group's latest convenient interpretation of Jewish law is not part of an apparent campaign to harass women involved in acrimonious divorces (which in Orthodox communities are made even more disputatious by the fact that, under religious law, only the husband is allowed to end a marriage). Yossi claims there are certainly Orthodox Jewish men who happily have concubines; he promptly produced an anonymous man who for more than an hour anguished over his marriage and exulted about his relationship with a concubine—the independent-minded daughter of a good family. Despite repeated requests, neither the concubine nor the wife would talk to *New York*.

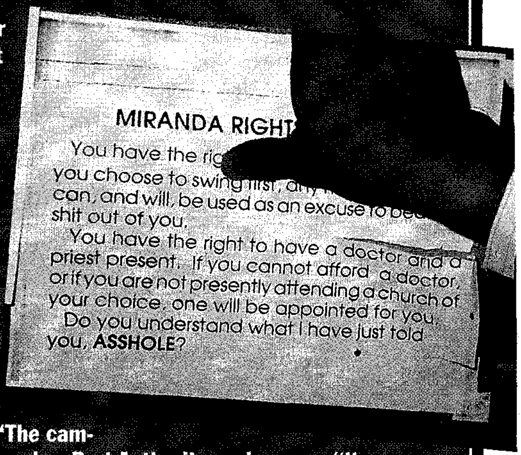
Shalom Bayis's effort to revive a practice frowned upon since the thirteenth century draws laughter and disgust in the Orthodox community. "What day is this? What planet am I on?" gasps one leading rabbi from the National Council of Young Israel, the modern Orthodox flagship. "They're crazy, fanatic idiots. They have nobody of heavy rabbinic stature behind them. Not even anybody mediocre."

There's no way to know, of course. The group refuses to name the 100 rabbis it says support its effort. Nor is there a way to check out Shalom Bayis's claim that it has infiltrated other groups. Rivka Haut and Susan Aranoff, co-directors of the Flatbush-based divorce-assistance organization Agunah, Inc., chuckled at the prospect. "No moles in our group," Haut said. "Maybe a few pimples."

The pair, however, are worried that this campaign may genuinely turn into another way to intimidate Orthodox women. "They're searching out every quirk of [Jewish law] to torment their wives."

At this point, there's no telling how many Orthodox Jewish men in conflict-ridden marriages will actually take

POLICE



MIRANDA RIGHT

You have the rig

you choose to swing first, any

can, and will, be used as an excuse to bea

shit out of you.

You have the right to have a doctor and a priest present. If you cannot afford a doctor, or if you are not presently attending a church of your choice, one will be appointed for you.

Do you understand what I have just told you, ASSHOLE?

Last April, attorney Howard Gotbetter was taking pictures inside the Port Authority bus-terminal police station, gathering evidence for legal action he had brought against the Port Authority, when he came upon a curious sign. Taped above the command's fingerprinting shelf, it read, MIRANDA RIGHTS (REVISED). YOU HAVE THE RIGHT TO SWING FIRST. HOWEVER, IF YOU CHOOSE TO SWING FIRST, ANY MOVE YOU MAKE CAN, AND WILL, BE USED AS AN EXCUSE TO BEAT THE SHIT OUT OF YOU. A Port Authority employee supervising Gotbetter's tour tried to rip the incriminating poster down, but as Gotbetter says, "The camera was quicker than the hand." Responds a Port Authority spokesman, "It was an ill-conceived attempt at humor by an unknown individual." **RUTH G. DAVIS**

Shalom Bayis up on its offer of "an introductory weekend on Manhattan's Upper West Side." Many, though, are certainly indulging in the reputedly Torah-approved fantasy:

"Wives will search out ways to please their husbands," reads the second of Shalom Bayis's arguments for concubines. "The wife will be respectful to the husband. The husband will give more respect to his wife. Their relationship will only improve."

MATTHEW FLEISCHER

Publishing

THE E-Z WESTERN CANON

IN THE PARALLEL UNIVERSE OF AMERICAN academia, degrees are bought less with cash than with debt: The further along you go, the more favors you owe. To get as far as a Ph.D., students are expected to be their advisers' slave-wage research assistants, working off the favor of accreditation long before it's granted. This cheap-labor system—not unlike the law-firm partner-associate setup, but with compensation an order of magnitude less—is the engine that powers the production of all those thousands of scholarly journals and university-press books.

Within this strange economy, one man reigns supreme. Yale and NYU professor Harold Bloom rules over a huge publishing empire that he built almost entirely on just this kind of debt. Famous for his impassioned resistance to all academic trends and for his seemingly bottomless knowledge of English literature—but mostly just famous for being smart—he has managed to attach his name to almost *700* anthologies of previously published critical essays. Graduate students do the work of compiling and arranging the essays; Bloom oversees his students and has only to add a short introduction. The sales on these books are well in excess of $45 million. It's no wonder that some of the hundreds of students who have worked on his projects joke that he's the last viable industry in New Haven.

Bloom's detractors say the factorylike operation has sacrificed scholarly integrity for a quick buck. One can only imagine how they'll feel about his newest name-branding venture, Bloom's Notes—a Cliffs Notes–style "study guide" to the major works of English literature. With this new foray, Bloom stands to harness the only force greater than a graduate student's desire to curry professorial favor: a high-school student's or undergraduate's desire to blow off homework. For despite their publishers' disclaimers, as everyone

THE SCENE

Planet Mambo

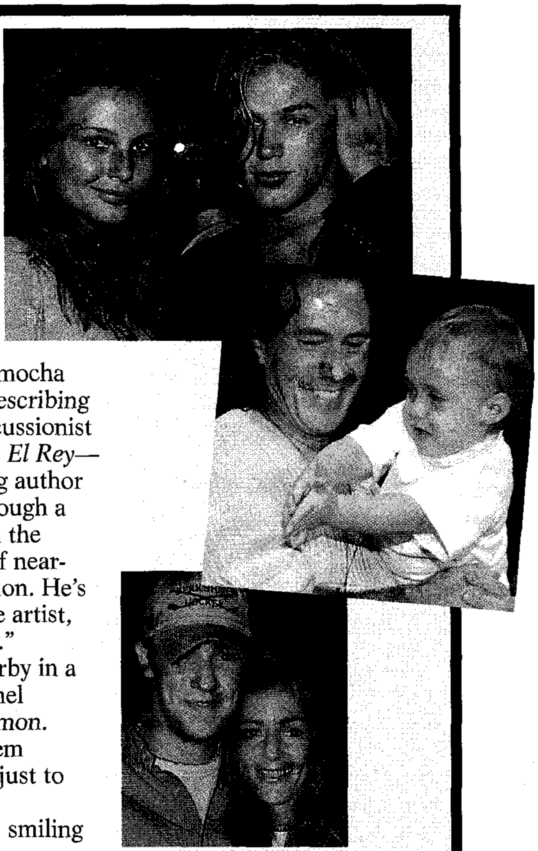
At the opening last Tuesday of Tito Puente's, a new theme restaurant on City Island in the Bronx.

By Alex Williams
Photographs by Patrick McMullan

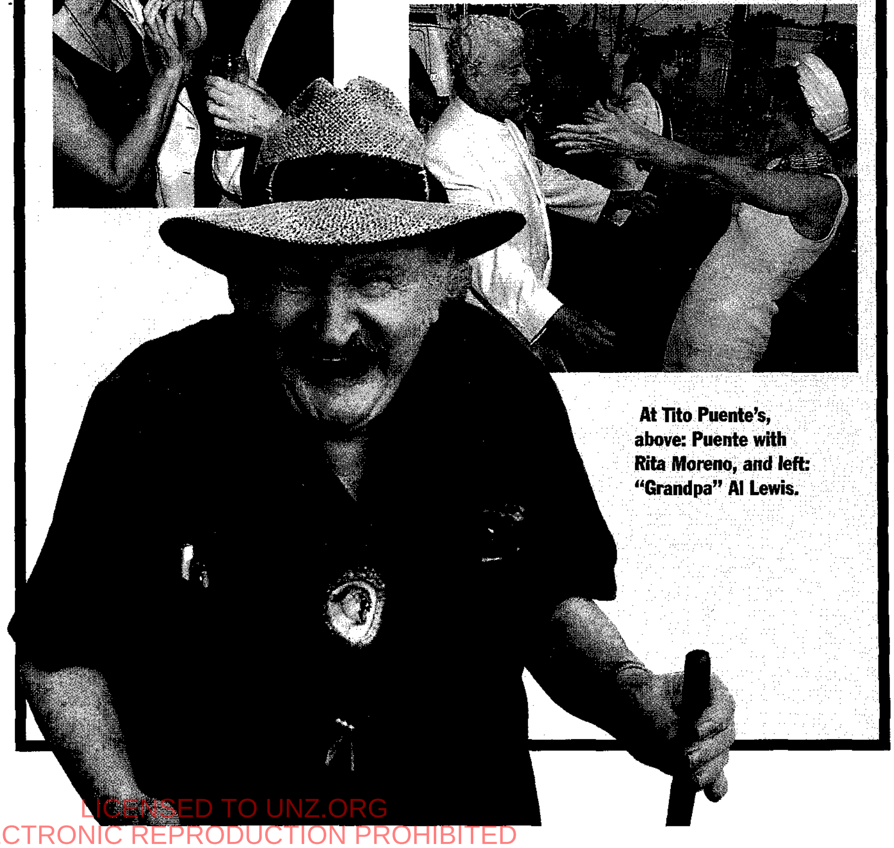
Judge Edwin Torres is standing in a mocha suit on a clammy summer evening describing Tito Puente, the songwriter and percussionist known throughout Latin America as *El Rey*—"the King." Torres, also a best-selling author (*Carlito's Way*), seems to thumb through a mental thesaurus before stopping on the word *god* and spinning off a series of near-synonyms: "He's an icon, an institution. He's the immortal. He's the innovator, the artist, the ultimate artist in our community."

The diminutive Puente stands nearby in a cream suit, near Celia Cruz and Lionel Hampton, a bit farther from Paul Simon. Puente came of age in Spanish Harlem during the Depression and is happy just to mull synonyms for the word *boss*.

"I'm not washing dishes," he says, smiling broadly. "I'm not cooking."



From top: Models Bridget Hall and Jason Lewis at the Hugo Boss fragrance party at System; designer Richard Tyler with son Edward Charles at his men's-wear show; Kelly Klein with brother Tully Rector at the CRIA benefit at the Bridgehampton Winery. Left: Donna Karan and Calvin Klein at the CFDA Menswear party at the Bryant Park Cafe.



At Tito Puente's, above: Puente with Rita Moreno, and left: "Grandpa" Al Lewis.

recalls, these guides are overwhelmingly used as a substitute for reading the books they purport to supplement.

Peddling cheat sheets to schoolchildren is hardly what one might have expected from Bloom, a towering figure in the groves of academe, the staunchest defender of the old truth-and-beauty approach to literary studies, the guy who—in the face of his colleagues' revisionism and relativism—writes such decidedly unfashionable books as *The Western Canon.* But he finds nothing surprising about it at all; in fact, he seems to regard the whole affair with a sense of glum inevitability.

"You cannot cure this passion on the part of people who try to evade reading the texts assigned," he says. "They always will be looking for a shortcut. Maybe there's some way of doing the devil's work—of giving them a summary and analysis—that will orient them to go back and look at that text."

If the first of the series, *The Scarlet Letter,* is any indication, Bloom's Notes does manage to avoid what Bloom calls "that plunk-dead level" that distinguishes his competitors in the field.

BLOOM'S NOTES: "Only when Roger Chillingworth is the focus does Hawthorne's prose-romance take on the dissonances that recall Shakespeare's *Othello* and *The Winter's Tale,* and that prophesy Freud's and Proust's analyses of jealous obsessiveness."

CLIFFS NOTES: "Chillingsworth's question is rhetorical—that is, he doesn't ask it for an answer."

Whereas *Cliffs Notes* are largely devoted to chapter-by-chapter plot summaries, *Bloom's Notes* skimp on the summary, focusing instead on a discussion of major themes and a selection of passages from noteworthy critical essays.

Chelsea House, the publisher of these new guides as well as about 400 of Bloom's critical anthologies, seems to think these differences are sufficient to wrest the nation's children from their decline. Hailing him as "the world's leading authority on literature" ("I somewhat cringed," says Bloom, whose actual contribution is limited to "edited and with an introduction by"), it advertises the series under the semi-redemptive catchphrase "Seeking Higher Standards" and promises that they're the "Notes for a New Generation."

Nevertheless, Bloom, who's up-front about the fact that his primary motivation in this endeavor is financial rather than pedagogical, is well aware of the bleak message he may be sending: "Reading requires great patience, and it is in serious trouble. There may be an element of rock-bottom desperation to this."

ARIEL KAMINER

Culture

THE LOVE-HANDLE BOAT

THE *Richard Robbins* PULLS OUT INTO the calm waters of New York Harbor. It's late Saturday morning, hazy, mid-eighties, wind seven knots.

"Come here, little boy!" shrieks a topless blonde woman, straddling the mast and waving her arms at a Circle Line cruise ship a few hundred feet away. A young mother gawks at the schooner full of half-naked people; her son happily waves back.

The chartered schooner, teeming with soon to be totally naked people, maneuvers around the southern tip of Manhattan and begins heading toward the Statue of Liberty. The Staten Island Ferry, which has been chugging along far to port, makes an abrupt turn and barrels toward the boat. "He never comes this way," notes captain Alan Jadro.

In the main cabin, second mate Christopher Neff is preparing cheese and crackers and admitting, "I'm a little concerned about the contact. This is a little-tighter squeeze than usual." He gazes distractedly at the nudists. "We usually get a lot of Wall Street types."

The conversation on deck is remarkably banal.

"I'm 51," says a burly auto mechanic. "I never even went bowling until I went nude bowling."

"When me and Brenda got married," says a heavyset 53-year-old, "we decided to make a list of all the things we never got to do during our first marriages."

"One thing about this hobby," says a slim gray-haired man from Philadelphia, "is you go through a shitload of suntan lotion."

A speedboat pulls alongside, and a big, hairy guy pulls down his shorts and moons the schooner. "I don't think he's with us," says the topless blonde.

A disturbance breaks out amidships. Even though the trip had been billed as "clothing optional," one passenger is still fully dressed. "Are you going to try it?" asks a pretty fortyish brunette from New Jersey. "If not, there's the plank." Several women gather ominously around the man. "You're going to be naked before this is over," the brunette warns. The captain is too busy taking Polaroids to notice, or care.

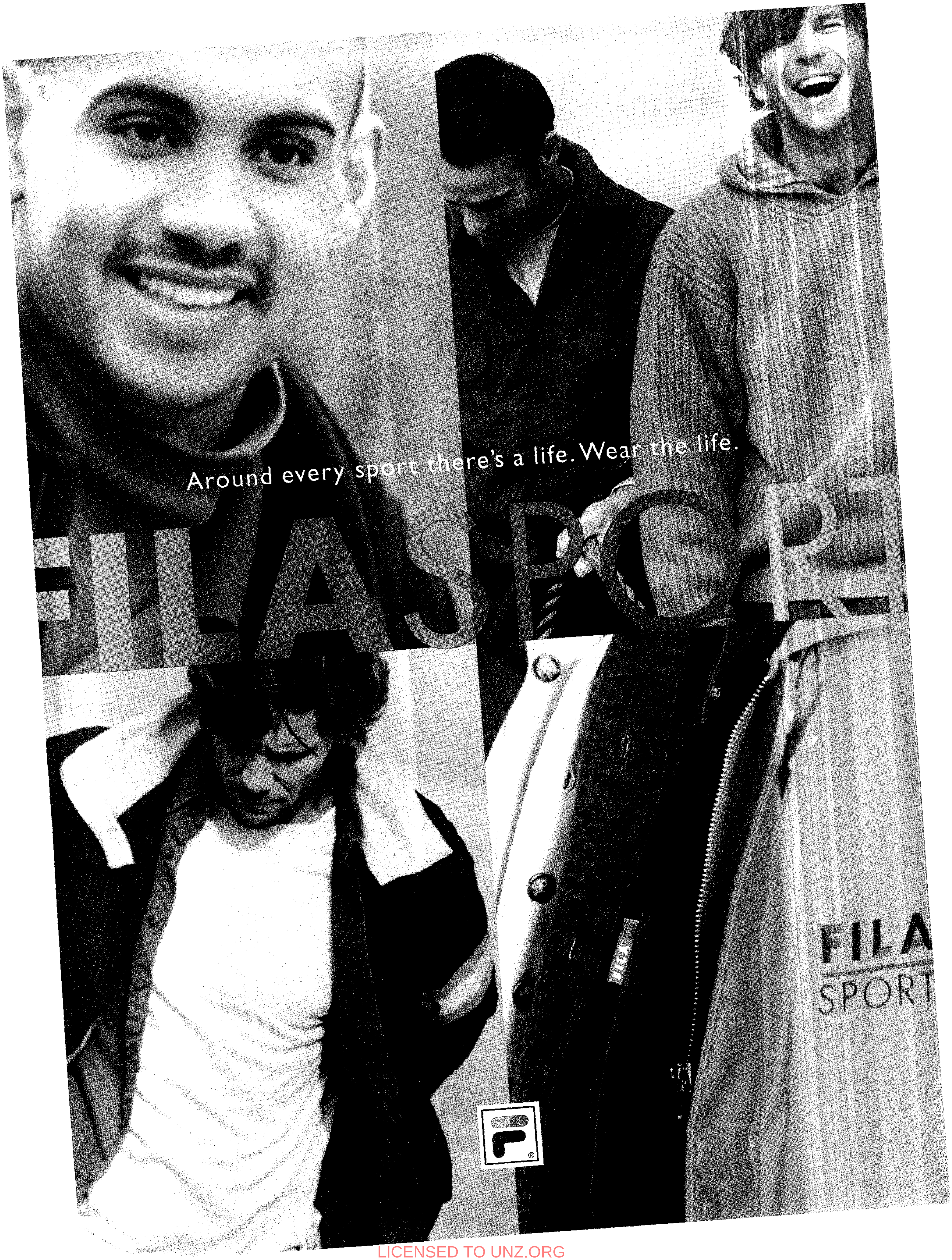
The ship passes the Statue of Liberty, putting the nudists into international waters and beyond municipal ordinances, which have been restricting them to nothing more risqué than toplessness. The bottoms drop.

A beefy 32-year-old computer programmer from Alabama takes off his shorts with relish. "This is the way nature intended me to be. Down South, you face these Southern Baptists—the real religious types. They call me obscene. I say, 'Think about it. You're calling what God created obscene?' "

He laughs and throws back the rest of his beer.

JOHN PETRICK

Photographs by Andrew Lichtenstein/JB Pictures.


Around every sport there's a life. Wear the life.
FILA SPORT
FILA
FILA
SPORT

©1996 FILA USA, Inc.

CITYSIDE ROBERT I. FRIEDMAN

The Avenger

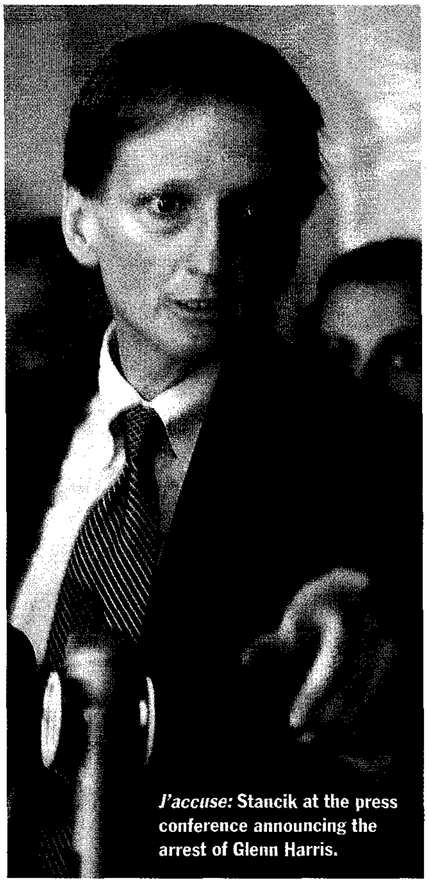
Ed Stancik has shown an uncanny ability to purge the schools of corruption and unleash the media against the doers of evil. But has he gone too far?

When then-mayor Ed Koch appointed a blue-ribbon commission to look into New York City's school system in 1989, investigators discovered a culture of corruption in which teachers and administrators had long since abandoned the pretense of working for the benefit of children. A student reporting sex abuse was as likely to be publicly humiliated as protected. And principals and school-board administrators flagrantly auctioned off jobs in exchange for cash, political favors, and Caribbean vacations.

Two years later, then-mayor David Dinkins created an independent investigatory office for the city schools. Today, Edward Stancik, the 40-year-old, gaunt, gravelly-voiced attorney who heads the office, has become the Eliot Ness of the New York City schools, generally credited with ushering in a new era of high moral standards. Along with a slew of ex-cops and former assistant district attorneys and a budget of $3 million a year, he has put the fear of God into the vast, corroded $8 billion–a–year school bureaucracy. "I think he's brought the beginnings of accountability to the New York City school system," says John Fager, head of the Parents Coalition. "It's just the beginning of accountability, but thank God he's there."

So far, he's brought down several serial pedophiles, including one East Harlem principal. He's penetrated the hitherto impermeable fiefdoms of the school custodians, many of whom had allowed buildings to fall into disrepair while they sold drugs and weapons or moonlighted on second jobs, hiring violent felons to do their work. His major investigations—into school supplies, food service, school-board-election fraud, among others—have yielded 27 criminal convictions thus far.

But now it's Stancik's office that is coming under fire. Critics, including one top official in the Manhattan district attorney's office, have begun to complain about Stancik's methods. Heavy-handed tactics and excessive hunger for media attention, they say, may be undermining his cases, including the most high-profile case Stancik's office has ever handled: that of Christina Rosado, the teenager who ran away with her gym teacher, Glenn Harris. (It came to a close last week in a plea bargain in which Harris got probation and no jail time.) "I'm not in agreement with the way Ed's office sensationalized the case," says the source in the D.A.'s office, speaking on condition of anonymity. "It was totally inappropriate. It compromised our ability [to prosecute Harris]."


J'accuse: Stancik at the press conference announcing the arrest of Glenn Harris.

By now, everyone knows the sordid story. Last spring, Stancik, like Tommy Lee Jones in *The Fugitive*, led a tense, nationally publicized cross-country manhunt for Harris while the teacher took his 15-year-old girlfriend on a two-month tour of cheap motels. The chase ended in Las Vegas, where Harris saw himself profiled on *Hard Copy* and decided to fly back to New York, alone, to turn himself in.

He didn't surrender to just anyone, either; with lawyers William Kunstler and Ron Kuby by his side, he surrendered directly to Stancik. It was an enormous public-relations coup for the man in charge of an otherwise obscure agency.

Later the same day, Assistant District Attorney Sarah Gardner asked the judge to deny Harris bail, arguing that she feared for Rosado's safety, since Gardner had only Kunstler and Kuby's word that the girl was on her way home. But sitting in the third row of the courtroom was someone who could have told Gardner exactly where to find the girl: Stancik's chief of investigations, Robert Viteretti. A former assistant district attorney himself, Viteretti had already learned from Rosado's lawyers that the girl had disembarked from a Vegas–New York flight in Denver in order to evade a New York *Post* photographer. Viteretti, according to Rosado's lawyers and the source in the D.A.'s office, immediately phoned the Denver authorities, who placed the girl in custody. Nonetheless, Viteretti told the A.D.A. that he didn't know where Rosado was, and sat silently during the bail hearing while Gardner unwittingly misled the judge. The moment court recessed, Viteretti raced to Newark for a flight to Denver.

"He willfully lied to us," says the source in the D.A.'s office. "It's a *huge* no-no. It's incomprehensible. Bob Viteretti's sole purpose in withholding information was so that he could be on the tarmac mugging for the cameras when he put Christina on the plane. It was a hideous photo op, an outrageous, unprofessional act." (In an interview, Viteretti conceded that after talking to Rosado's lawyers, he had "reason to believe that she might be in Denver, but she was certainly not under our control.")

After Rosado returned to New York, Stancik kept stoking the press's frenzy. "People in Stancik's office told the press how to find Christina" in Denver and later in New York, says the source. Rosado was "traumatized" by the media barrage: "Stancik's office freaked her out."

During twelve hours of almost continuous grilling in Denver and New York, Viteretti pressed Rosado for details about her relationship with Harris, disregarding requests from Rosado's lawyers in New York, who asked that she not be ques-

Photograph by Frances M. Roberts.

tioned without an attorney present. Rosado admitted to sleeping with Harris, Viteretti later explained in an interview. "We've got him on statutory rape," he said.

But they didn't. At the plea-bargaining session last Tuesday, the D.A. offered Harris a felony plea of guilty for "custodial interference." A.D.A. Lisa Friel said she had a videotape of Rosado and Harris meeting in a public place, a violation of his bail agreement. Deal, or we'll revoke your bail, she warned. Harris dealt.

The prosecution offered the plea bargain because it was handed a woefully weak case. Viteretti's account of Rosado's statements was hearsay, and therefore inadmissible. Had they dragged her in front of a grand jury, she would almost certainly have refused to testify. And since the alleged statutory rape occurred outside New York's jurisdiction, Harris could not be prosecuted for it in this state. Besides, Rosado's father, who no longer lives at home, had two prior convictions for sexually abusing children; Rosado has told her lawyers that he abused her when she was a child. She has accused her mother of physical abuse and neglect. Not even the most heartless judge would hold Rosado in contempt for not testifying against the man she claims rescued her from a sordid home life.

Then there's the question of why Stancik's office failed to follow through on the report that she was being abused at home, as well as on earlier reports that Harris and Rosado were having an affair. Stancik says he dropped his investigation into the affair after Rosado denied it and no one else would corroborate it; as for the abuse, it was Harris who had told Rosado's principal about it, and Stancik believed Harris was just trying to justify his relationship.

Stancik waves away allegations that Rosado was mistreated by his staff. "When we brought her back, she was perfectly fine," he says. "It was our efforts to track [the couple] down that ultimately got the girl back here safely. I think it was a terrific effort on our office's part." Stancik has said he was crushed at how lightly Harris got off, and he's not too thrilled at the fact that Rosado's mother has slapped Stancik's office and the Board of Education with a $25 million claim for, among other things, "unlawfully detaining and interrogating" Christina.

Coming flush after the Harris case was the arrest of Janicelyn Santiago, a diminutive 24-year-old female teacher's aide at a Bronx high school accused of sleeping with a 14-year-old male student. After learning of the tryst, Stancik persuaded the boy to bug his parents' phone and get hot quotes about handcuffs and oral sex. The six-foot-one-inch youth, who has a substantial school disciplinary record (he once allegedly beat up a teacher), first contacted Stancik at the behest of his parents. "The lesson the school system has taught [the student] is that the safest way to get out of trouble is to play the sneak, the bounder, and the cad," scolded *Newsday*'s Murray Kempton.

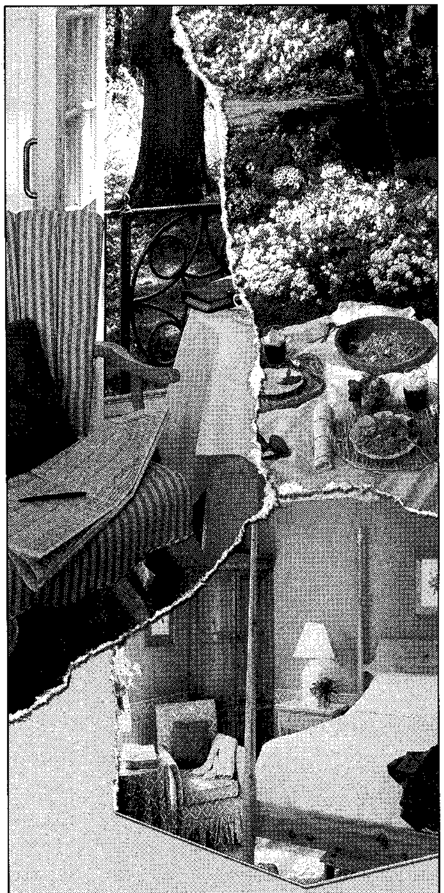
"Look, there is a simple rule," Stancik replies. "The rule is that if you are going to work in the New York City schools, you don't get to have sex with the students. There is not an exception for kids who have criminal records, there is not an exception for boys, there is not an exception for people who have detention or are in special ed. I think it's a rule that New York City parents agree with."

Since its inception, Stancik's office has substantiated 126 cases of sexual abuse in the school system. Last year alone, his office was able to confirm 33 percent of all cases it investigated. One could argue that the massive publicity surrounding the Harris and Santiago cases is a necessary palliative after decades of silence about sexual abuse in schools.

But critics contend Stancik should be investigating the lousy education given to many students, not all the sexual byplay. In fact, the commission that led to the establishment of Stancik's office reported that the mechanism used to root out incompetent teachers had completely broken down. But tackling that problem means taking on the powerful UFT, and Stancik, who once prosecuted drug dealers in Harlem for the Manhattan D.A., has political ambitions.

Meanwhile, even Stancik's investigations into systemic corruption have been criticized for overzealousness. One probe into the pilfering of school supplies led to four convictions (four more cases are pending). While some of the malefactors were major-league crooks, several did nothing more than circumvent byzantine rules so that their schools got needed supplies. For that, their reputations were destroyed. "A lot of people at the Board of Ed break rules because that's what you have to do . . . to get a bookcase, or paper, or whatever," says Parents Coalition head John Fager.

Stancik has a hard job to do, and he's been doing it very well. He's up against some of the most powerful vested interests in New York City, and everywhere he turns, there are people waiting to shoot him down. It's not surprising that he would wield the media as a way to amplify his influence. But even some of his most loyal supporters wonder whether he's going too far. "I just worry that overzealousness could start hurting him," says Fager, "and that he may be also hurting some innocent people."



LEAVE THE CITY BEHIND...

and head for the country
on a Personal Escape Plan
tailored just for you by
the Norwich Inn & Spa.

Walk in the woods at dawn,
stay in bed till noon,
play golf, play tennis,
eat light, eat hearty,
socialize, be alone,
exercise, don't move,
spa a lot, spa not—
do whatever you want,
for this is...

YOUR PLACE IN THE COUNTRY

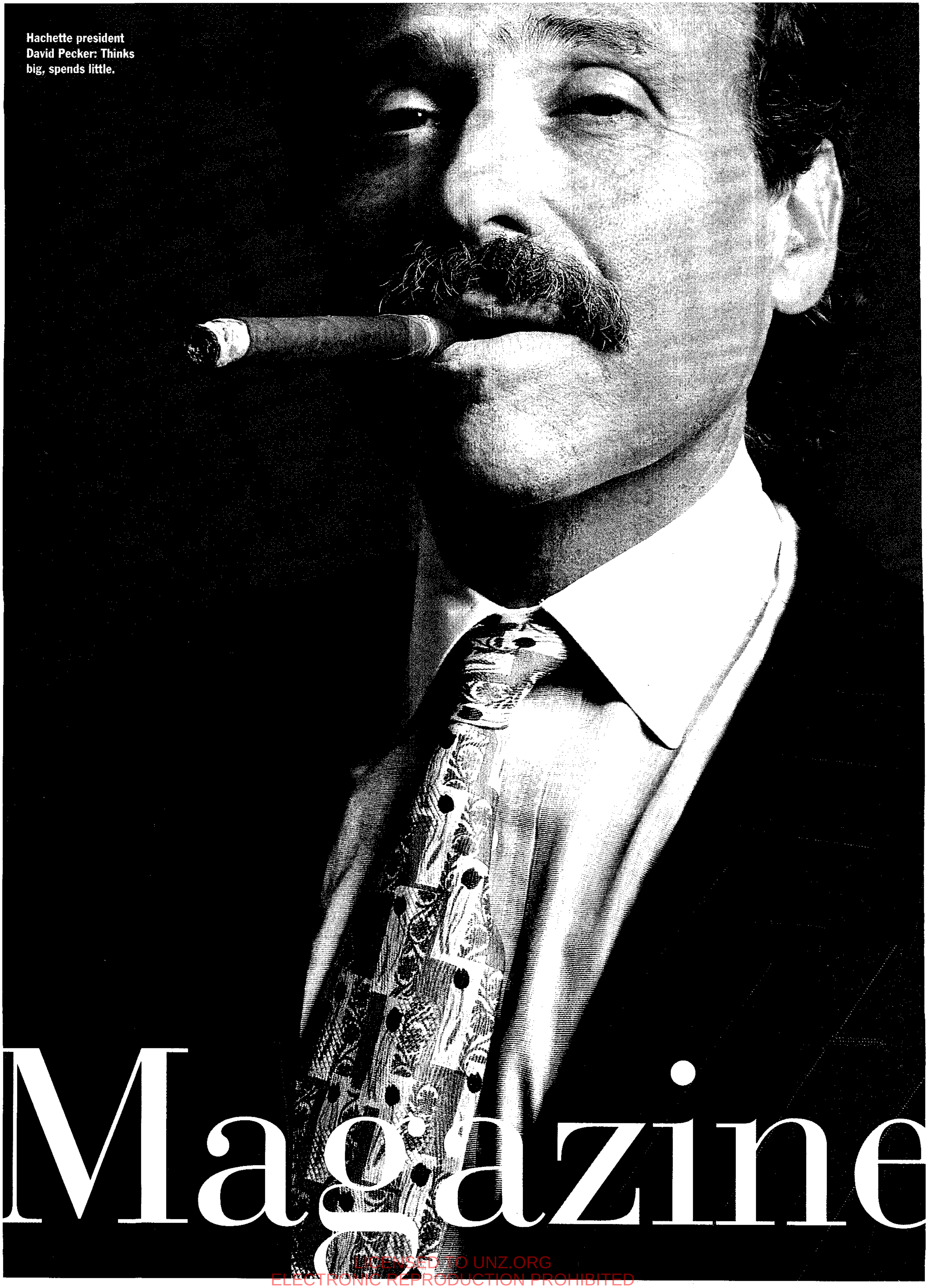
NORWICH INN & SPA · CONNECTICUT ®

NORWICH INN & SPA
Norwich, Connecticut
1-800-ASK-4-SPA

FAMILY WEEK
August 6-11

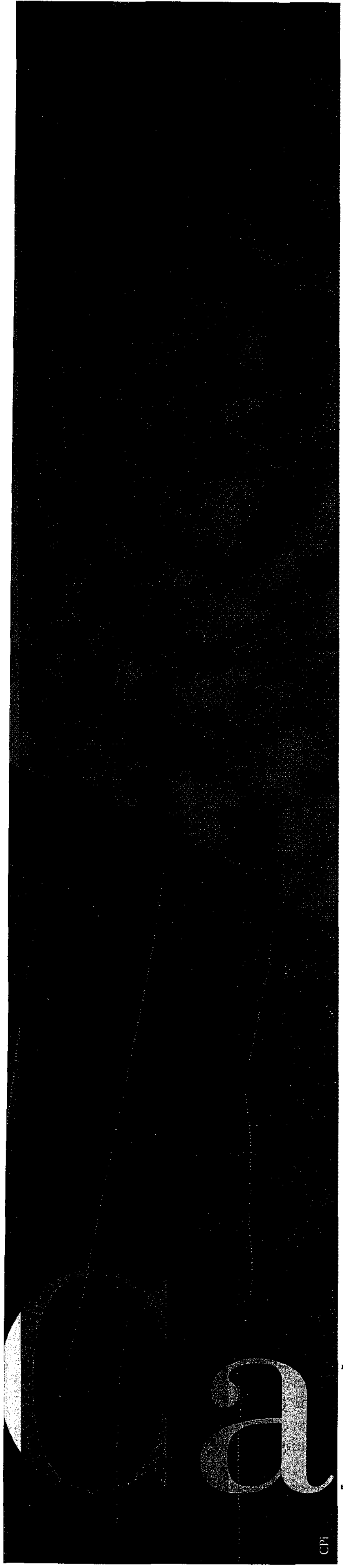
OUTDOOR ADVENTURE
October 15-20

MIND • BODY • SPIRIT WEEK
November 5-12



Hachette president David Pecker: Thinks big, spends little.

Magazine



BY BACKING JOHN F. KENNEDY JR.'S NEW POLITICAL MAGAZINE AND GOING ON A BUYING SPREE, HACHETTE HOPES TO EARN ITS SPARE-PARTS EMPIRE A PLACE AT THE MEDIA ROUNDTABLE

BY REBECCA MEAD

YOU'RE IN THE OYSTER BAR AT GRAND CENTRAL, listening to Michael Berman—the co-founder and executive publisher of *George,* a soon-to-debut glossy commonly referred to as "John Kennedy's magazine" by almost everyone except Michael Berman—trying to compensate for the fact that he is not John Kennedy.

Berman, who is perfectly decent-looking and can doubtless Rollerblade as well as the next man, but who would probably not qualify as America's most eligible bachelor even if he were still unmarried, relates the magazine's mission in the practiced tones of a salesman—one of his hats at *George,* where he's been doing the rounds of potential advertisers. The magazine, he says, is intended to be to politics what *Rolling Stone* is to popular music, or *Forbes* is to business, or *Allure* is to beauty: a fan of its industry. Instead of writing about the politicians you've already heard of, it is going to be telling you about the people behind the scenes: the speechwriters, the ad-makers, the fund-raisers, the fixers. Unlike existing political magazines, it's got no particular political allegiance. Instead, it's got snazzy graphics. It's got Herb Ritts.

Camelot

PHOTOGRAPHED BY NIGEL PARRY
FOR *NEW YORK*

Eventually, Berman gets around to the fact that *George* has also got John F. Kennedy Jr., which helps when it comes to starting up a magazine about politics. Kennedy's ability to get political types on the phone is probably surpassed only by that of the president, and his ability to get almost anyone else on the phone is probably unrivaled. But while Kennedy has access, he also has what you might call *recess*: Though he can get anyone to talk to him, he doesn't have to talk to anyone, and especially not to you.

This is an issue that raises its indelicate head somewhere in the second half of your conversation in the Oyster Bar, and one that Berman addresses in the practiced tones of a stooge—presumably another of his hats, perhaps dating as far back as when he and Kennedy were undergraduates together at Brown. Kennedy, Berman explains, "is an editor-in-chief; he's an entrepreneur; and he is going to do whatever he can do to ensure the success of the magazine, short of compromising his own sense of self. And that is why I am talking to you and he's not, because John doesn't give interviews."

"Some of the more difficult questions aren't being asked

Berman's apologetic, terribly nice about it. "Part of this is that we kind of view ourselves as co-founders here, and one of us speaks for the other," he says. "And in this case, I am speaking for him. And it's not nearly as enticing. Sorry."

And then you reflect upon *George*'s dedication to covering the people behind the scenes in politics, the nameless folk doing good things in the background; and you have the following, not very generous-spirited, thought: *George* is going to be about the Michael Bermans of politics. And you think, Well, a good journalist *ought* to be able to make that interesting.

George, WHICH WILL BE APPEARING IN VAST quantities on newsstands in September, does, in fact, promise to be far more interesting than implied by Berman's pitch—in which he tried to be helpful while giving nothing away, which tends to make for blandness. Not only does *George* have the Kennedy draw (the man himself will be doing a Q&A every issue with one of those people who return his phone calls—he reportedly interviewed George Wallace for the first issue), but it's also got Eric Etheridge, the well-regarded former executive editor of the New York *Observer,* serving as Kennedy's No. 2; and some smart writers on good subjects, for instance, in the first issue, Mim Udovitch on Newt Gingrich's gay, pudding-basin-coiffed sister.

But to people concerned with the politics of publishing, just as interesting as *George* itself are the activities of the magazine's publisher, Hachette Filipacchi Magazines, which apparently has been gripped by a raging appetite for acquiring publications. Hachette, a subsidiary of the huge French weapons-communications conglomerate the Lagardere Group, has in the five months since it struck the *George* deal (it's a partnership with Kennedy and Berman's Random Ventures) purchased *Family Life* from Wenner Media; *Video* from Reefe Communications, Inc.; *Mirabella* from Rupert Murdoch's News America; and *Premiere* from K-III Communications (which owns *New York*). This month, it was announced that Hachette would be providing publishing services to David Lauren's young-person magazine, *Swing,* with a view to buying into the magazine, which hitherto has been with Hearst, next year.

All of which has brought Hachette—which already owns 22 magazines ranging from *Elle* to *Metropolitan Home* to *Woman's Day* to *Boating* to *Car and Driver* to *Road & Track*—a significantly raised profile in the magazine business. Hachette has long been what you might call the Michael Berman of the publishing industry: Unlike its flashy, celebrified counterparts Condé Nast and Hearst, Hachette has always been rather in the background, working behind the scenes, getting on with its business.

A relatively young presence in America—*Elle,* launched in 1985 in partnership with Rupert Murdoch, was Hachette's first publication—the magazine group swelled in size when in 1988 it bought the former CBS Magazines from Peter Diamandis. That purchase resulted in an odd French-glamour–American-trade hybrid, which was Hachette's defining flavor until now, if anyone cared to look, which no one much did. These days, the identity Hachette would like to project is one of entrepreneurial energy—running a lean, no-nonsense, financially pragmatic company with little time for frills or fancy. Its editors and executives are not boldface sorts, and its president, David Pecker, hardly has the profile of Hearst's Claeys Bahrenburg or Condé Nast's Steve Florio.

But what looks lean to one man looks emaciated to another; and in the eyes of some, Hachette has slimmed its magazines to the bone. At *Premiere,* a magazine that was hardly overstaffed, there were immediate layoffs after the purchase; *Mirabella,* which has been cut from twelve to six issues a year, is being produced by a skeleton staff and edited by *Elle* editor Amy Gross in her spare time. Hachette paid very little for *Mirabella* and for *Family Life,* which Jann Wenner wanted to get rid of: "Bottom fishing" is how Claeys Bahrenburg has reputedly been describing Hachette's behavior to his executives at Hearst. Condé Nast's Steve Florio is loftily skeptical. "I will tell you a joke," he says. "I walked right up to David after it was announced that he was buying *Premiere,* and just a few months ago they'd bought *Mirabella.* We were at a big function at '21.' I said, 'David, I've got a '52 Buick with no engine in it; are you interested?' And he looked at me with a big smirk on his face and said, 'Florio, I'll buy it.' "

But for all the mockery from Florio, David Pecker has managed to transform Hachette into a respectable, if bargain-basement, empire. Pecker was quoted last fall as saying that this was going to be a tough year for magazines, but what it now looks like he meant was, This is going to be a tough year for everyone else, and I'm going to clean up. Pecker is very up about Hachette's expansion: While talking about the start-up of *George* one afternoon, he makes a verbal slip, calling the new magazine "a living, breathing orgasm"—which doesn't, in fact, seem too far from his hopes for it. All in all, Mr. Pecker is pretty excited.

"DO YOU MIND?" SAYS DAVID PECKER, WAVING THE BIG CIGAR HE'S smoking. Not at all, actually: Pecker with cigar presents an appealing counterpoint to the framed cover of *Cigar Aficionado* magazine propped up on the credenza behind his desk. That shows a bulky, grinning Ron Perelman, also with cigar—though it is there that the Pecker/Perelman similarities end. In contrast with Perelman, who is bald, Pecker has a drape of wiry hair swept back from his forehead, spilling over his collar. There's a kind of attempt at surface smoothness—the expensive shirt, the monogrammed cuffs—but Pecker's overall demeanor is unpolished: His speech is ebullient and demotic, his mustache reckless and bushy. And despite the theatrical cigar, he doesn't try to pretend that he's more of a player than he is: Even though he's got Perelman's picture up, Pecker freely admits that he didn't know him personally before reading in the New York *Post* in March that the Revlon mogul was interested in buying *Premiere,* after which he called him up to talk deals, partnering up to buy the magazine for more than $20 million.

Five years ago, before the Perelman pinups, David Pecker was the chief financial officer of the former Diamandis Communications magazine group, a job seemingly more appropriate for a follower than for a leader of industry. Peter Diamandis, the flamboyant founding publisher of *Self* and something of a legend in eighties publishing, had headed a group of executives (including

Pecker) that bought out CBS Magazines in 1987 for $650 million. Within six months, Diamandis turned around and sold the books to Hachette for a tidy $712 million. Diamandis stayed on with the understanding that he and his associates would continue to run the company. By the time their contracts came up in 1990, however, there were considerable rifts between the French and their American employees: Not least, the French didn't want to back the nostalgia magazine *Memories,* one of Diamandis's favored projects; and they wanted to drop Diamandis's name from the company's title. In September 1990, Diamandis and two of his top four executives left: Pecker told the three just before the board meeting in which they were to resign that he had decided to stay with Hachette. Within a year, Pecker was named president; he hasn't spoken with any of his three former partners since the day of their resignation. "David saw an opportunity for him to become the chief of a publishing company, and I gather he took it," says Arthur Sukel, one of Diamandis's gang of four. Pecker's defection was no surprise, says Sukel, who adds that Hachette made him too rich to have hard feelings. "We knew David. We knew his ambitions. We may have been disappointed, but we were not surprised."

use [of] the JFK association," says Menfi.

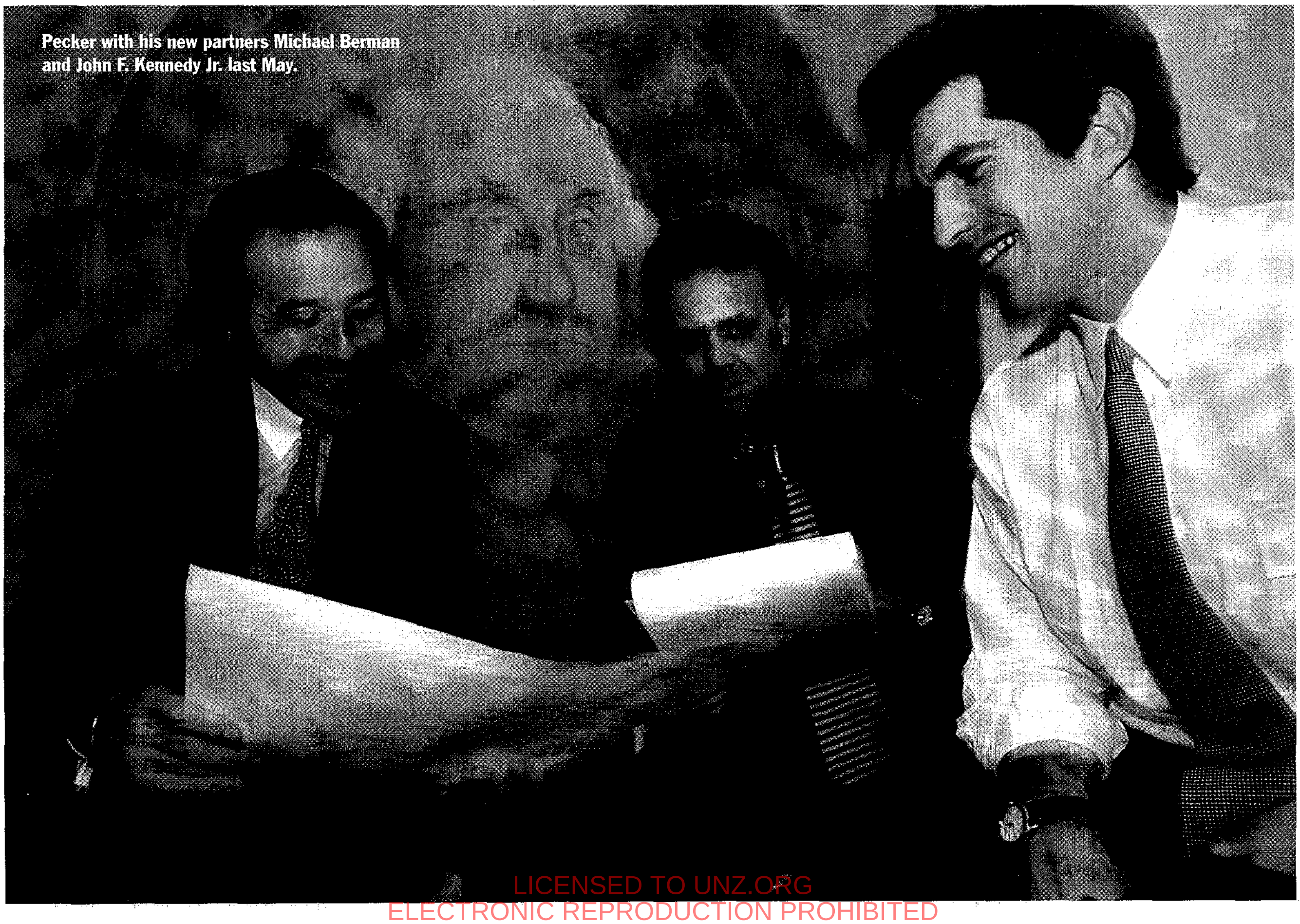
Pecker's stated ambition is to build a communications company for the twenty-first century—with a little help from his new friends, like Ron Perelman. Pecker sees the magazines as resources whose brand names can be mined and exploited in other media: Perelman's New World Communications Group will develop television programming under the *Premiere* name, for example. Pecker points to online services and CD-ROMS, even, perhaps, the movies (Hachette underwrote the upcoming Isaac Mizrahi documentary, *Unzipped,* and Pecker was listed as an executive producer).

George

He also clearly wants to shake off Hachette's rather dowdy reputation and build up a prestigious magazine empire to compete with Condé Nast and Hearst. And he wants to do it on the cheap: The Perelman deal is the kind of arrangement Pecker needs, since Hachette has to answer to its bankers and its parent company in France, where the CBS purchases, and the subsequent buyout of Murdoch's half of *Elle* for an additional $150 million, were viewed as considerable expenses. Though the acquisition of *Premiere*—done in large part because the parent company owns all the other international editions of *Premiere*—was costly, most Hachette buys are at fire-sale prices. "They do it with a lot of discipline," says Peter Herbst, who became editor of *Family Life* when Hachette bought it from Wenner. "They don't spend a lot of money on these publications; they drive hard deals. When they acquire them, they acquire them with very strict plans of what the next two or three years are going to be like, and they apply it with discipline. This is not guys saying: 'Whoopee, let's take over a bunch of magazines.' "

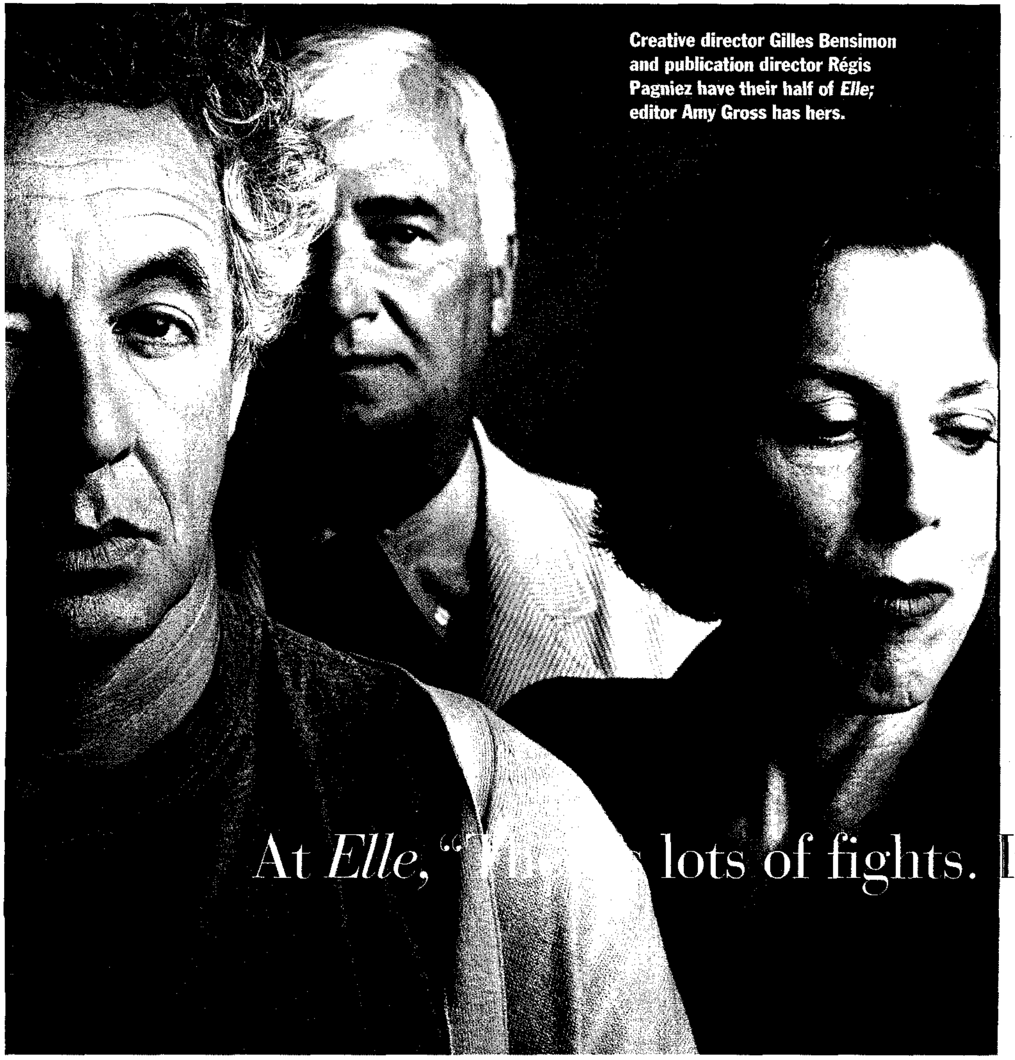
Family Life was acquired using an old Hachette technique—a low original payment, and an arrangement with Wenner by which he gets a share in any future profits. *Mirabella* was merely taken off the hands of Rupert Murdoch, an old friend of Daniel Filipacchi, the Paris-based owner of Hachette Filipacchi Magazines. And while a start-up like *George* is a more expensive proposition, Kennedy and Berman had already invested a lot of their own money in market testing of the idea before Hachette came onboard.

The acquisitions strategy is also designed to provide opportunities to sell comprehensive packages to advertisers, a constituency equally as important as the magazine's readers. Five years ago, Pecker formed a corporate sales force that sells space to advertisers out of the usual range for individual magazines: putting the automotive com-



Pecker with his new partners Michael Berman and John F. Kennedy Jr. last May.

Photograph by Mark Peterson/SABA.



Creative director Gilles Bensimon and publication director Régis Pagniez have their half of *Elle;* editor Amy Gross has hers.

At *Elle*, "There's lots of fights. It's a Latin logic. .

panies who advertise in *Car and Driver* or *Road & Track* into, say, *Elle* or *Elle Decor.* Pecker says he can't think of anything he wouldn't do for an advertiser—adding the obligatory caveat that he wouldn't have a favorable article written about an advertiser's product just because the advertiser wanted it. It's an obvious point—though favorable mentions do seem somehow to creep in: In *Elle*'s hundredth issue, a photo story called "100 Objects of Desire" featured pictures of covetable shoes and jewelry and, seemingly shoehorned in, several Tiffany-framed photos of Hachette-advertising automobiles.

Hachette has drawn high-minded condemnation from others in the industry for doing things for advertisers that its rivals, so far, don't: Most recently, it put an advertising wrap for perfume around subscription copies of *Elle Decor;* and it has split the covers of magazines like *Elle* and *Metropolitan Home* into a gatefold in order to sell the advertising space underneath—something that is routinely done by European magazines but not by other prestige publishers here. "I have seen my own research on split covers," says Steve Florio. "And the reader always feels compromised. And I think that a lot of other advertisers feel compromised as well." ("This is different from Condé Nast," retorts David Pecker. "I have the final say here. Steve has to go see Si Newhouse. I wonder what the question would be if he was making the decision.")

Hachette's ad-friendly attitude rankles some of its own editors too: When a promotional wrap featuring the magazine's name and an ad for the perfume Joop! was glued over the cover of a recent issue of *Elle Decor* sent to subscribers, the magazine's editor, Marian McEvoy, marshaled a stack of letters and e-mail complaining about the ad. "This was not my decision, as I presume you understand," she says. "If I were to tell you that I approved of something like that, somebody should fire me." The cover drew immediate condemnation from the American Society of Magazine Editors, which pointed out that its guidelines state that no advertisement will carry the logo of the magazine—a criticism folks at Hachette seem to relish. "Frankly, I couldn't care less," says Daniel Filipacchi. "I am not very interested in what they think and what they say. I guess they have to keep busy."

PECKER'S STIPULATION THAT HACHETTE'S magazines be "friendly to the industry" also applies to *George,* a position Michael Berman reiterates. "On balance, we are not going to have a point of view," he says. "We say we are approaching the subject as a fan, like *Premiere:* It is not that they endorse every film, or they like every actor or every performance; but on balance, when you look at it at the end of the year, they are a fan of the process."

The magazine's only ideology is to be indefatigably nonideological, treating political figures as players, without passing judgment on their virtues or flaws—sort of a *Manhattan, inc.* of politics. Politicians and political figures have become stars, goes the argument for *George;* let's treat them as such. Regular features will include, on the inside back page, a celebrity writing about what he or she would do if elected to the presidency (Roseanne told *People* that she'd written a piece for the debut issue, though *George* wouldn't confirm it). The magazine will not be doing top-line political news; it hopes to be showing up-and-comers rather than already-theres, so that "by the time they do ascend to the national scene, we do know something about them," says Berman. "When Bill Clinton announced his candidacy, he was unknown by 70-something percent of the American people, and he had been an American governor for twelve years. That's somewhat inexcusable." *George* would have done Clinton "many years ago, when he was a rising star already, and he was doing good things in his state, and he was an interesting guy with an interesting family."

Berman holds the optimistic view that the more people know about the workings of politics, the more involved and less cynical they will feel. "There is a lot of good, and that often goes unexplored because the bad is far more scintillating and interesting," he says. "What we are uncovering are interesting people doing interesting things for a lot of the right reasons." *George* is not going to be in the business of looking too closely at private lives. "John is very sensitive, obviously—he's got his own life circumstance, which factors into his thought process," says Berman. "It is not the intention of this magazine to explore the personal sides of people's lives. We do not want to expose people's life secrets. It's a friendly magazine, trying to make the process a little more friendly. We would not have been the people to follow Gary Hart."

It's a scruple one can easily understand Kennedy having, but whether it's a scruple an effective editor can afford to have is another question. What do you do if you are working on what you expect will be a friendly profile of, say, a young governor like Bill Clinton, and you discover that as well as being an interesting guy with an interesting family, he's got some interesting mistresses and interesting investment deals as well? You don't have to be a journalistic lowlife to see problems with accepting your subject's *bona fides* at face value; nor do you have to have a gutter mentality to think that worthy pieces about folks doing good things don't make for the most compelling journalism. Which leaves *George* with the following paradox: While Kennedy's allure is the magazine's greatest asset, Kennedy's high-mindedness may be its biggest drawback.

Nor will there be any exposure of the editor's private life—anyone expecting *George* to be *John Kennedy Living* is going to be disappointed. Even as he becomes an editor—crossing over and joining the ranks of his pursuers—Kennedy seems determined to retain his glamorous quasi privacy, in which he doesn't talk to the press but nonetheless seems to put himself in places where he's bound to be photographed. The idea of an editor-in-chief being above talking to the press is faintly ridiculous, though of course when Kennedy does start talking (Hachette is saying that he'll be doing interviews when *George* is launched), he'll also start spending his cultural capital. Just as Jackie Kennedy's mystique depended upon her shunning of the press (though she wasn't averse to being flatteringly photographed either), John's celebrity value thus far depends on his being an extremely handsome, extremely silent screen for the projection of other people's fantasies.

It's fascinating, then, that Kennedy, a scion of an intensely committed political family who has had the vapidity of celebrity thrust upon him, is now intending to inflict the same process upon today's political players. The argument for *George*'s nonpartisan, personality-oriented content holds that Americans are interested in the style of politics more than in the substance (in Washington, actually, there's far more excitement about Rupert Murdoch's highly ideological new conservative magazine *The Standard*, also debuting this fall). It's a very contemporary, rather bloodless stance. The Kennedy family has always been glamorous, but the Kennedys—at least the male ones—have also been political. There's something a bit chilling about the son of a truly inspiring, highly partisan president putting out a depoliticized political magazine: That JFK Jr. is post-political is a remarkable sign of the times.

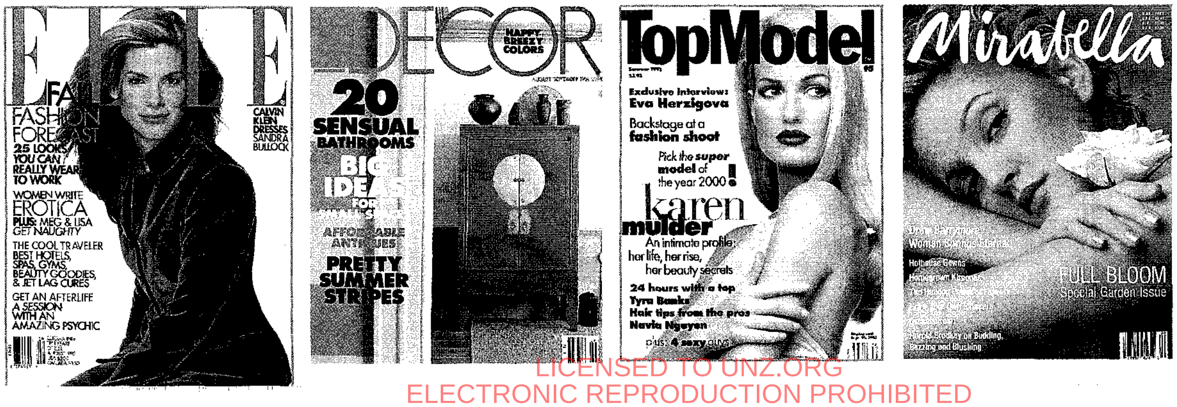
ey are disputatious; they are illogical.”

Kennedy's celebrity value will certainly draw readers to the debut issue, which is being given an enormous launch: 500,000 copies on the newsstand, about the same number that *Rolling Stone* puts out. The strategy has drawn double takes from publishing experts who wonder whether, after the initial Kennedy-inspired curiosity, a magazine of politics can sustain a readership of that size. "*Rolling Stone* sells 225,000 on the newsstand, and that's after it has been published for 25 years and everyone knows what it is," says publishing consultant David Parker. "Unfortunately, it's hard to believe that there are as many people interested in politics as there are in Bon Jovi's latest tour. I think a lot of people will be enthusiastic about *George* at the beginning, but what happens down the line, when readers who are expecting to get Rollerblade photos of John don't find them?"

There appears to be, though, tremendous goodwill in the advertising community to the concept and to Kennedy; the first issue will have 169 pages of advertising. Kennedy himself went to Detroit to pitch the magazine, but he hasn't been making the rounds at the New York agencies. "I think they are being careful, and having him do nothing," says Debbie Menfi, the media director at Deutsch Inc. who's placing Tanqueray in *George*. "It's a double-edged sword for me that JFK is tied into this, because I think they have a very strong editorial mission, but it's just very hard doing business with this publication in the real world because his celebrity status and involvement are making a lot of people want to jump on the bandwagon, so you can't really deal with them in terms of sales issues," she says. "Some of the more difficult questions aren't being asked because the JFK association is making a lot of that go away." *George* isn't, for instance, guaranteeing circulation figures to advertisers: There just seems to be an assumption that the 500,000 launch—with Cindy Crawford reportedly on the cover—will sell through.

The size of the launch, and of the magazine, comes as something of a surprise to Berman and Kennedy, who, having sought the advice of magazine people all over town (more of those must-return phone calls), were repeatedly told to aim small. The original business plan anticipated a starting circulation of 150,000, increasing to 300,000 in six years. "But when we got to Hachette," says Berman, "it was: 'How can we make it bigger? How can we help you enhance it? Don't think about 100,000 copies at the end of three years, think of 500,000 first time out.' "

Berman insists that the *George* that appears on the newsstand in September will not be very different from the original idea he and Kennedy came up with. But in fact, there has been some tension between Kennedy and Berman's idealistic vision of a smallish-scale magazine that would encourage political engagement and Hachette's more commercial inclinations. According to Jean-Louis Ginibre, Hachette's editorial director, the magazine has grown from Kennedy and Berman's initial idea. "I start to develop the concept a little more with John," says Ginibre, an old Filipacchi hand who's been in America for 25 years and last year became a citizen, but who still speaks in an idiosyncratic Frenchified English. "The problem is—it's not a problem—the *question* is that *they didn't think the magazine would be so successful in terms of* advertising. They had no idea that they would have 250 page for the first issue. So that makes a big magazine suddenly—a magazine that requires more work, more text, more photo, and a magazine also that will be a bigger magazine than they envisioned, so we had to reach more people." Some of Hachette's attempts at tweaking have not been taken onboard: There was some discussion of the magazine's name (not surprising, since industry wisdom suggests that the big, useful magazine agencies like Publishers Clearinghouse will be turned off by something as formless as *George*). Ginibre's suggestion that the magazine be called *Criss-Cross* hardly seems inspired, though. While the original business plan anticipated that only 35 to 40 percent of the readership would be female, Ginibre says the magazine had to be rejiggered



Hachette's titles range from the moderately highbrow to the definitely fluffy.

to appeal to more women, "because of course John-John has a big following among woman reader." And not just woman readers either. When Kennedy started showing up at Hachette, says Pecker, "people I never saw before all of a sudden showed up around when there was a meeting; I didn't even know they worked there." Xeroxes of a Kennedy magazine-cover photo were pinned up on notice boards at other Hachette magazines: At one magazine, the poster was used as a scorecard for Kennedy sightings. When a new Xerox machine was brought to the floor that *George* shares with *Elle Decor, Metropolitan Home, Family Life,* and the Hachette custom publishing magazines, including *Sony Style,* and was placed within fifteen feet of Kennedy's office, every other Xerox machine on the floor miraculously seemed to be broken, requiring young women from other magazines to make frequent, extremely businesslike trips to do a bit of photocopying. Kennedy, who has a reputation at Hachette for being astonishingly nice, seems unfazed by the attention, though *George* staff members have joked about setting up a popcorn stand by the machine.

And the excitement has spread even to those who are supposed to be above it all, his fellow editors. Marian McEvoy says she's never featured Kennedy in her magazine, "though I'm not saying I won't. Everybody wants to know how John Kennedy lives, don't they? If somebody is going to get to him, I suspect it is going to be me."

"It's a friendly magazine," says Berma

All the other acquisitions Hachette has undertaken conform to some sort of commercial logic; by comparison, *George* seems an exorbitant endeavor. Pecker insists that it's a wise business move: that the magazine will be a good vehicle for advertisers who already appear in the car or audio books, and that his research indicated there's an audience for a general-interest political magazine, with or without John Kennedy. That said, it's unlikely that Hachette would have started a political magazine if Kennedy hadn't shown up to do it. Pecker thinks he can turn Kennedy into good business. "John Kennedy," he says, "has a good name in the industry [of politics]"—which is a bit like saying Mother Teresa has a good name in the sainthood industry. Pecker is relentlessly, magnificently prosaic. While other publishing companies turn their editors, ordinary people, into celebrities (Tina, Anna, Liz), Hachette is valiantly trying to turn a celebrity into an ordinary person.

IN *Unzipped,* THERE ARE APPEARANCES BY SEVERAL OF the fashion-magazine world's top personalities: André Leon Talley, formerly *Vogue's* creative director, vamping around a tarot-card table; Polly Mellen of *Allure,* making sibylline pronouncements about hem lengths. There's also an appearance by Gilles Bensimon, the creative director of *Elle,* and several of his team. They shuffle, uncolorfully, into Mizrahi's studio, look at a few clothes, and don't say anything quotable: classic Hachette, really.

Gilles Bensimon and his friend and boss, Régis Pagniez, the publication director of *Elle,* don't have the profile of their equivalents at other magazines, though at Hachette, they're notorious. *Elle* has long been Hachette's flagship, but it's also been an incongruity among Hachette's fleet of trade publications, a luxury yacht leading two dozen fishing boats. It is a flagship, it might be added, whose captain has a Napoleon complex: Pagniez has seen an almost annual turnover of both publishers and editors—the former unable to work with the corporate bosses, the latter unable to work with him. (Even Jean-Louis Ginibre doesn't visit the *Elle* floor, as a result of a feud dating back to when Pagniez, who had been working as publication director of *Elle Decor,* was taken off the shelter magazine for overspending.)

"I survived eight editors and five publishers," says John Howell, who worked at *Elle* for six years until Amy Gross was hired. "All the important things happen in an elevator or the hallways. There's lots of fights. It's a Latin logic. People think of France and they think of Voltaire and reason and philosophers—forget it. They are a Latin people: They are disputatious; they are illogical; they are volatile." And, says Howell, they are oblivious to the ways of American journalism. "Régis would have dinner with somebody in France, and he would say, 'Here is a photograph: It is the new girlfriend of Polanski; we must do a story.' I would say, 'Fine, what's her name?' 'I don't know, but she is going to be in a movie.' 'Which movie?' 'I don't know.' So you find out she is Emmanuelle Seigner and that French *Elle* has done a story on her, so you call French *Elle* to verify some of these facts, and they say, 'Well, I don't know, we were drinking champagne, I threw away my notebook,' and everything in their story is wrong. In French journalism, it's much more a concept of philosophy, and impressionism, and writing, with often a very loose relation to the most boring facts: what's her name, how old she is, when she met him."

After a brilliant start in the late eighties—when both readers and advertisers were ready to vote Anything but *Vogue*—the magazine foundered in the early nineties. In order to persuade Amy Gross to come and reinvent the editorial content of the magazine in March 1993, it was necessary to rein Pagniez in: Gross was permitted to bring her own art director for her feature pages, and the two halves of the magazine operate almost independently. Gross has long been chafing at the restrictions of the *Elle* formula, though: "A lot of the stories that she would get previously she always felt would be perfect for *Mirabella,*" says David Pecker.

Giving Gross *Mirabella* to play with is a typical Hachette move: a combination of inspired brilliance and incredible cheapness. Gross is a talented editor—you can see her thinking on the spot, always a good sign—but having the same person in charge of the editorial of two magazines does seem to be limiting the sensibility gene pool a little. Gross herself says she treats *Elle* and *Mirabella* like two little daughters whose names she keeps mixing up. Those who joined the cult of the magazine early on will probably applaud the relaunch (new tag line: "A Sign of Intelligent Life"), which takes as its model the original *Mirabella*—no great surprise, since Amy Gross was a founding editor of that magazine. But the lineup for the first issue (writing by Meg Wolitzer, Jane Smiley, Mary Gaitskill) sounds a touch predictable.

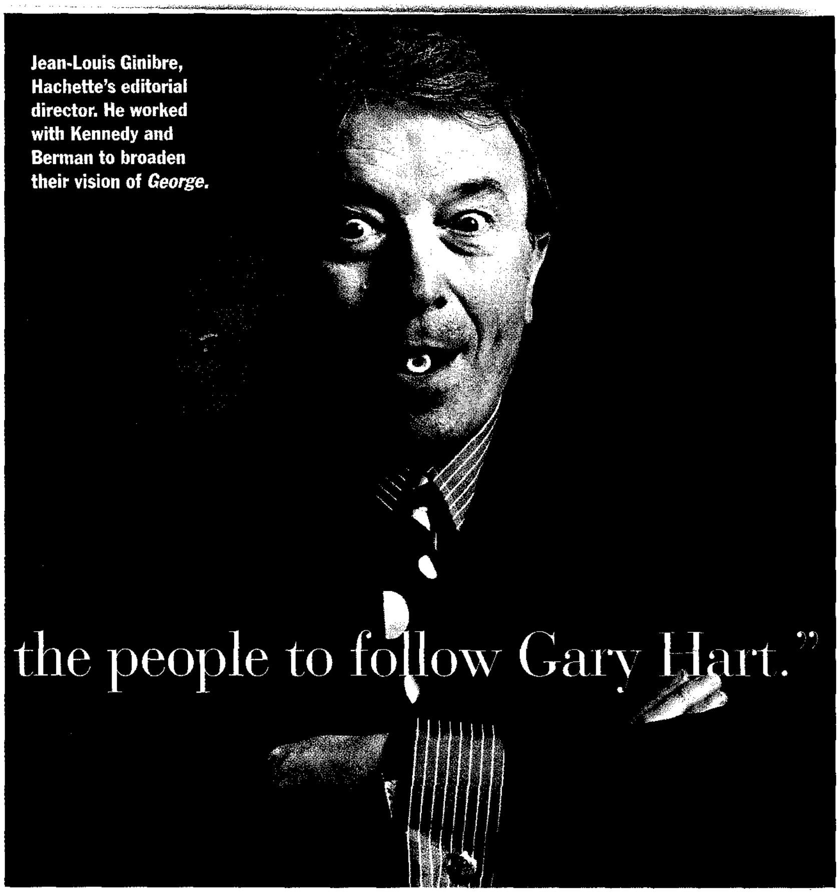
Régis Pagniez will be far less involved with *Mirabella* than he is with *Elle,* though he'll still be on the masthead, as will Bensi-

familylife
Back to School Special!
Grading the Teacher
The Ultimate Computer Guide
Smart Study Spaces
Fashion with Class
Awesome Atlases
Metropolitan Home
EASY UPGRADES
DREAMY SUMMER HOUSES
THE BEST
EXCLUSIVE: Kevin Costner Weighs In on Waterworld
PREMIERE
The Cindy Chronicles
PLUS: Vintage Keanu Reeves
SPECIAL ROADSTER ISSUE!
ROAD&TRACK
SPYDER!
EXCLUSIVE TEST:
Also Tested

In Hachette's stable are old warhorses (*Road & Track*), new acquisitions (*Premiere*).

mon—who will not, however, be shooting for the magazine. Even so, Pagniez remains top dog at Hachette: When last year a writer for *The Modern Review* who was comparing the editors of the top American fashion magazines called the *Elle* publicity folk for a copy of Gross's résumé, she was sent a copy of Pagniez's instead. And for all the talk of budgetary prudence, Pagniez and Bensimon still manage to lunch at Le Bernardin often. "They would go out to lunch, and we would all be eating Chinese food in the office because we would all be working so hard," says one former *Elle* worker. "I remember Gilles sticking his head in and saying, 'That is shit you eat; that is so disgusting.' There was that sort of French snobbishness: the best food, the best this, the best that."

It is in the company of Pagniez and Bensimon that the original Frenchness of Hachette is preserved. The two converse in French when there's not a third party present, which is natural enough, and sometimes when there is, when it becomes a kind of private language. They interrupt each other's thoughts and finish each other's sentences: When, in an interview, Bensimon blunders into calling the quality of Calvin Klein's clothes "a disaster," Pagniez moves quickly to repair the faux pas. Bensimon, who shoots almost all of the fashion pictures in *Elle* (and even went through a period of using fake bylines to disguise the fact), is casual and careless in conversation, with an occasional inclination to talk a little dirty: He drops frequent references to his romantic conquests (he was married to Elle MacPherson but left her for Rachel Williams) and admits that he is terrified of the American concern with sexual harassment. Pagniez, who has been an associate of Filipacchi for more than 30 years, is dapper, and careful in his speech—though a sometimes tyrannous *monstre sacre* to the *Elle* staff. Both Pagniez and Bensimon are in constant touch with Filipacchi—they both praise the leadership of David Pecker, but it's clear they don't exactly need him. Even as *Elle* went through its roughest patches in 1991, Pagniez and Bensimon were unassailable within Hachette, and theirs is a combination of overt humility and understated arrogance: They discuss the necessity to watch the competition but are convinced of the rightness of *Elle*'s mission.



Jean-Louis Ginibre, Hachette's editorial director. He worked with Kennedy and Berman to broaden their vision of *George*.

We would not have been the people to follow Gary Hart."

"Now we do more in advance," says Bensimon. "Normally, we never look at other magazines, and now we have to."

Pagniez: "The competition is good."

"We are not the kind that is going to quit."

"They have to fire us."

"Or kill us. Kill us would be better."

DANIEL FILIPACCHI WOULD PREFER NOT TO EMPHASIZE HACHETTE'S original Frenchness: "What I like about our company," he says, "is that it is really an American company. Like Hearst or Condé Nast." The aggressive assertion of Hachette's U.S. credentials is understandable: To the extent that David Pecker runs the company, it is thoroughly American. And it helps Hachette to be thought of that way: When the French first arrived in New York, they didn't recognize the need to adapt to American ways and were seen in the industry as arrogant. That perception has dwindled; it doesn't serve Hachette's interests to be seen as a corrupting alien influence, especially when there's some truth to the accusation.

But in any case, it is missing the point to think of Hachette's different way of doing things as strictly French—a perspective that makes about as much sense as it does to think of Rupert Murdoch as essentially Australian. Filipacchi, like his friend Murdoch, is the owner of a worldwide media network, with *Elle*s in 26 countries, and plans to launch editions of *Premiere* in such far-flung places as Singapore and Japan. As with Murdoch, what's significant about Filipacchi is his not-Americanness, rather than his Frenchness; both are international businessmen, operating beyond borders.

But it's worth thinking of Hachette as, at least in part, a foreign power—with the purpose of praising, not burying, it. Hachette is not the only European concern showing an interest in investing in American culture; and investment in American culture is, Americans can agree, a good thing, whoever is doing it. Like fellow European conglomerates Bertelsmann, the German media company that owns Bantam Doubleday Dell and recently bought a package of women's magazines from the New York Times Company, and Holtzbrinck, another German publishing concern, which last year bought literary publishing house Farrar Straus & Giroux, Hachette is showing more imagination and energy in supporting American publishing—for profit, of course, not for charity—than many locals are, for which it deserves some credit.

For the culture in which Hachette invests, though, Americans have only themselves to blame. While Hachette has acquired some quality magazines, like *Premiere, Mirabella,* and, presumably, *George,* it's not averse to selling fluff too. Take *TopModel,* one of Hachette's newest magazines. *TopModel* is Daniel Filipacchi's idea of a really great magazine: It provides a cunning means of recycling fashion photographs already taken for other magazines by reprinting them next to inconsequential stories about the models' lives. The text in the American edition is poorly translated from an already appalling French. (*Top* is used as an abbreviation for *top model,* which ought to go over well in gay circles: 24 HOURS WITH A TOP could well be a headline from *Honcho*.) The design is cloned from *Elle*. Some Hachette folk, even high up in the company, are a bit embarrassed by the publication.

It is, needless to say, a huge success. ▬

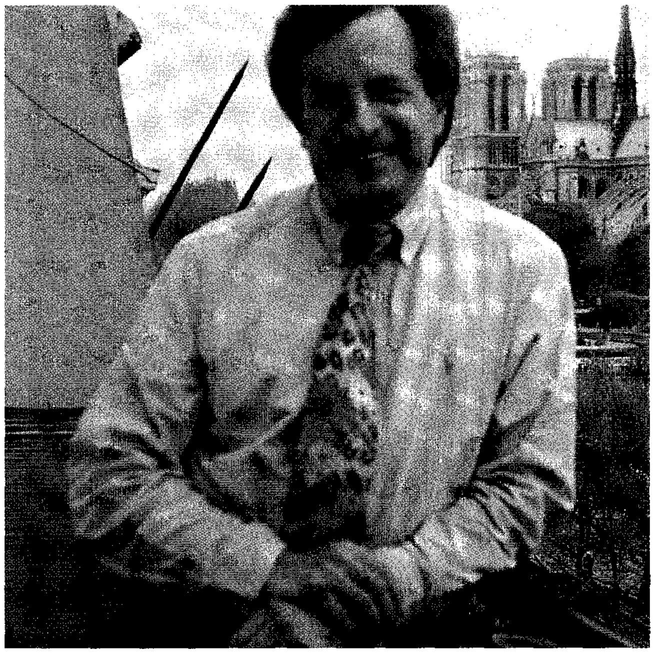
Who Is Dick Morris?

James Carville and the war-room gang are history. In their place is a crew of New Yorkers led by an enigmatic Republican who is re-repositioning Bill Clinton as a centrist with attitude.

BY JACOB WEISBERG

THE FIRST TIME MOST OF THE CLINTON ADMINISTRAtion discovered the president had a new adviser was in early April, in the midst of preparations for a response to Newt Gingrich's first 100 days. Aides wanted to emphasize education, which was the planned subject of an upcoming address to the American Society of Newspaper Editors. Clinton had sounded satisfied with the concept but never quite signed off on it. Then, the day before he was to deliver the speech in Dallas, word came down that the president was switching to a new strategy favored by Dick Morris. He would now put forward a sharp, point-by-point rebuttal to the Contract With America. Dissatisfied with the counsel he was getting, Clinton had executed a stunning end run around his own administration, including Chief of Staff Leon Panetta, who was hired in part to control the president's political advisers. In the new, punched-up speech, Clinton called the Republican tax-cut plan "a fantasy," accused the GOP welfare bill of punishing children for the sins of their parents, and threatened to veto Republican efforts to repeal his crime bill. "The momentum must not carry us so far that we betray our legacy of compassion, decency, and common sense," Clinton declared.

SINCE THEN, MORRIS HAS BEEN TOPIC A AT THE White House, not to mention in the rest of Washington. Nor is he the only new face on the scene. With Morris has arrived a collection of New York–based newcomers, including the pollsters Mark Penn and Doug Schoen, and Henry Sheinkopf, a hotheaded political-advertising specialist. "The secret government," or "the shadow White House," as Clintonites call it, only half-jokingly, also includes the D.C.–based media specialist Bob Squier and William Curry, who recently lost an election for governor of Connecticut and is now an assistant to the president. As Campaign '96 nears, this crew is supplanting the gang that elected Clinton in 1992—consultants James Carville and Paul Begala, pollster Stanley Greenberg, and media adviser Mandy Grunwald, as well as fading wunderkind George Stephanopoulos.


What Dick Morris looks like: Now you know.

Morris, who gave *New York* Magazine his first real interview since surfacing in April, is one of the more compelling political characters to emerge since, well, Carville. Morris's father, Eugene, is a successful real-estate lawyer in Manhattan; his mother, who died two years ago, was a freelance journalist in the "as told to" genre. His distant cousins include, bizarrely, both Roy Cohn and Jules Feiffer. Morris describes his own fascination with politics as "kind of a congenital condition." His first campaign was on behalf of a fellow fourth-grader who ran for student president of P.S. 9 on the Upper West Side. "His name was Zorrow," Morris remembers. "My slogan, catchily enough, was 'The Z that stands for Zorrow.' "

At Stuyvesant High School, Morris was captain of a top-ranking debate team that included Jerry Nadler (now a New York congressman) and Richard Gottfried (a New York assemblyman). Even then, there was something Machiavellian about him. According to one of his teammates, Morris liked to say "that the definition of truth is that which cannot be proven false." Morris also said there was no excuse for losing a debate when arguing the negative side, because it takes only ten seconds to throw up an objection that requires two minutes to answer. "It was very effective," the teammate remembers. "What's interesting is that none of it goes to the merits of the proposition."

Morris attended Columbia, where he was joined by several friends from Stuyvesant who immersed themselves in Upper West Side liberal politics. The clique, which came to be known as "the West Side kids" or "those damned kids," as they preferred it, included Richard Dresner and Joseph Mercurio, who later became Morris's partners in the political-consulting business. The kids were part of the anti-Tammany reform movement but played radical insurgents to the older, Establishment liberals. Morris remembers the fight as "the left left against left moderates." In retrospect, Gottfried says, "it was mostly a generational difference."

A small historical irony is that one of the members of that reform establishment was Harold Ickes, the man who is now Clinton's deputy chief of staff and who is slated to run his re-election effort. Ickes and Morris were both active in the Eugene McCarthy campaign of 1968. Ickes was the deputy manager in New Hampshire; Morris organized some of the student volunteers known as "Clean for Gene." The two formed a bond of lasting mutual animosity. As Nadler remembers, Ickes got nervous about there being too many students and declared a limit to the number of buses Morris's group could bring in on Election Day. "What they do not know to this day is that we would not take no for an answer," Nadler says. "We diverted half the buses to Yale and Amherst and put the people in cars." Twenty-seven years later, Morris and Ickes are tussling again.

Thanks to a dislocated shoulder, Morris avoided the draft. ("I arrived with a stack of X-rays that could have given me a hernia and was declared by the doctor a physical disaster area," he remembers.) He spent the early seventies working for the Citizens Budget Commission and within a few years was offering issues advice to New York's leading Democrats, including Howard Samuels, Stanley Steingut, Percy Sutton, Carol Bellamy, and Elizabeth Holtzman. Morris soon realized "that my expertise lay in the process. I guess in a sense I'd been reluctant to admit that to myself, but then I became rather proud of it." In 1977, Morris went into business with Dresner and Mercurio. "He was a brilliant genius type," says Mercurio. "He hadn't worked in national campaigns, but he became extraordinarily expert at it."

MORRIS TOOK WHAT WAS THEN HIS LIFE'S SAVings and began traveling the country in search of candidates. "The first sale I made was Bill Clinton," he says. "He was my first client. I was his first consultant. I was 29, and he was 30." Morris, now 47, says their famous symbiosis was "based on the idea of a shared intellectual growth. As he's evolving ideas about what to say, I'm evolving ideas about how to say it. There's almost a kind of dialogue between means, which is my job, and ends, which is his job." According to Clinton biographer David Maraniss, Morris took a poll on the basis of which he advised the young attorney general to run for governor rather than for the Senate. But as Maraniss writes, after the election, a suddenly idealistic Clinton felt sullied by his association with the super-political Morris and eventually fired him. As his 1980 re-election effort flagged, however, Hillary phoned Morris in desperation. Though Morris was in Florida working for the Republican Paula Hawkins, he agreed to come to Arkansas for the last few days, but to no avail. After the defeat, Hillary again called Morris and asked him to help plot her husband's comeback.

Morris's stroke of inspiration was the idea that the young ex-governor needed to apologize to the public for his mistakes.

Though he originally resisted admitting error, Clinton agreed to buy television time to air a commercial in which he said, as he put it, that his daddy never had to whip him twice for the same thing. The apology served to inoculate Clinton against attacks, freeing him to run a negative campaign against his opponents.

After winning his old job back, Clinton employed a Morris strategy known as the "permanent campaign." Morris says this is a bit of a mischaracterization. The real innovation, he says, was "developing at the state level the equivalent of the president's addresses to the country." When there were issues before the legislature Clinton felt strongly about, he would buy 30-second TV spots that Morris calls "the electronic equivalents of a fireside chat." But the more important notion was what Morris calls "a transactional approach to democracy." Essentially, as he explains it, "we'll help people and they have to help themselves"—a notion Clinton later enshrined as his "New Covenant." The most famous example of this thinking was teacher testing. In a state where some teachers earned so little they qualified for food stamps, more money was desperately needed. But it seemed dangerous to simply propose new taxes. On the basis of Morris's polling and advice, Clinton successfully tied a one percent rise in the sales tax to a requirement, bitterly opposed by the state teachers' union, that teachers pass competency tests.

Penn (right) and Schoen: New York number-crunchers.

DEFEATING THE ARKANSAS Education Association became Clinton's most famous accomplishment, the one that marked him in the eighties as a different kind of Democrat. Morris took his transactional approach to Texas, where he encouraged Governor Mark White to push for a "no pass, no play" rule for high-school athletes. One fellow consultant says Morris's greatest talent is for exactly this sort of "hot-button positive issue," where "it looks like you're doing something brave, but it is really the safest issue in the world."

With his partner Dresner, Morris engaged in the unusual practice of working for both Democrats and Republicans, David Dinkins *and* John Ashbrook, a Bircher who ran for the Senate in Ohio in 1982. Dresner and Morris, both difficult people with reputations for Lee Atwater–ish negative campaigns, became known as "the two dicks." Increasingly, they worked only for Republicans. The reason was classic Willie Sutton. As Morris said in 1990, "Republicans have more money to spend." In 1983, Morris and Dresner broke up in what one friend calls "a messy divorce" filled with public recriminations. They have since mended fences, but may be destined to clash again; Dresner is now the pollster for Pete Wilson's presidential campaign. There is some comedy in the fact that Clinton's new consultant has worked for both Wilson and Phil Gramm, but Morris feels little need to justify his past. "If you see parties in this country as standing armies, you could see it that way, but I don't. I see it the way the vast majority of voters see it, as people running for office, to be judged on their own merits as individuals. Some of them are Democrats, some are Republicans, but most of them are people who I think very highly of. Obviously, there have been a few times when I've worked for people for reasons that are best called career reasons.

"The theme that runs through a lot of what I've done is that I have always felt the core establishments of both political parties needed fundamental change," Morris adds. "My candidates were usually populists, not country-club Republicans. Among Democrats, they tended to be anti-Establishment." The Republican for whom Morris is proudest of working is Massachusetts Governor William Weld, who he says represents "the concept of a non-statist, libertarian progressivism—pro-environment, pro-choice, pro–gay rights, pro–gun control." He describes his own views as a combination of Clinton's and Weld's. Will Morris work again for Republicans after 1996? "I don't know," he says. "When the president calls you, you drop your career. When the war's over, you go back to it."

Because of this background, Morris is ideologically suspect among liberals, who see him as another David Gergen. This view is held by people who are said to mistrust him, like Ickes, as well as those who approve of him, like Ed Koch. Seeming evidence is provided by Morris's successful effort to get Clinton to propose a balanced budget of his own in answer to the Republicans. (It is notable that Clinton shunned this course when it was merely the right thing to do, and has now embraced it out of political calculation.) But centrism for Morris is tactical, not ideological. Morris also favored Clinton's avid defense of Henry Foster as well as the recent speech in which he declared his continuing support for affirmative action.

"What people don't understand about me is that I really am not the person who develops the policy, I'm the person who develops the delivery vehicle," he says. "Bill Clinton builds the warhead, and I build the rocket to suit the warhead." Phallic imagery aside, few who know him doubt that he can play it left as easily as he can play it right. "Dick is totally pragmatic," says Nadler. "It doesn't matter what you stand for or what his own personal opinion is. Dick really can divide his head in half."

Allied with Morris is a heavily New York–ified political team. On Morris's advice, after the election in November, Clinton retained the polling firm Penn+Schoen (which also polls for *New York*) to supplement Stanley Greenberg, with whose work he is reportedly dissatisfied. Penn and Schoen are, like Morris, city-bred political prodigies. The two attended Horace Mann together and became a political team at Harvard, where they worked on the *Crimson*. Schoen was a young acolyte of Morris's on the Upper West Side in the early seventies and later a neighbor in West Redding, Connecticut. As pollsters, the Laurel and Hardy–ish pair are known for a hard quantitative bent, and as judged by past writings, are less interested than Greenberg is in an economic-populist approach. What they bring to the table, in addition to their analytical ability, is an understanding of the most important segment of the electorate, since Penn polled for Ross Perot in 1992.

But if Penn and Schoen are moderates, Morris has also brought with him at least one raging lefty: political adman Henry Sheinkopf. Sheinkopf's firm did work for Jesse Jackson in 1988, and he has been mentioned as the adviser to Freddy Ferrer's probable campaign for mayor in 1997. With Bob Squier, an old Democratic media hand, Sheinkopf produced the 30-second spots attacking Republican attempts to repeal the assault-weapons ban, which the Clinton campaign has been running in key media markets—sixteen months before the '96 election (it's an *echt* Morris move). Sheinkopf says Morris is the smartest political person he knows. "Dick Morris understands why *(continued on page 86)*

Photograph by Carl Posey.

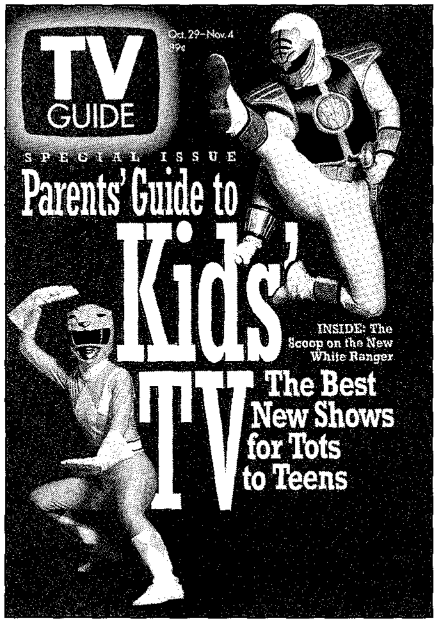
14 million parents do it twice a year.

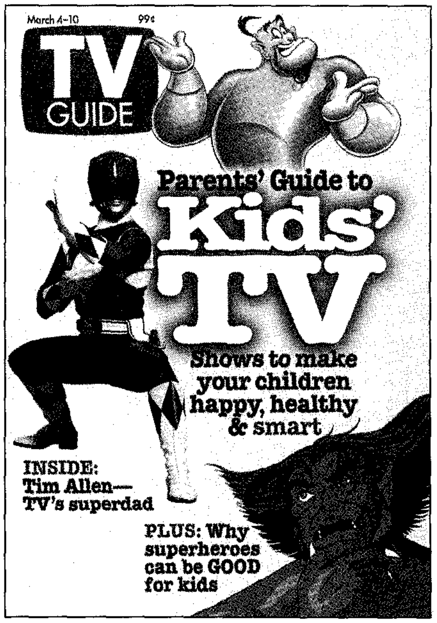
Fall
1995

Issue Date
October 28

Space Closing
September 26

Materials Due
October 2


TV GUIDE
Oct. 29–Nov. 4
99¢
SPECIAL ISSUE
Parents' Guide to
Kids' TV
INSIDE: The Scoop on the New White Ranger
The Best New Shows for Tots to Teens


March 4–10
99¢
TV GUIDE
Parents' Guide to
Kids' TV
Shows to make your children happy, healthy & smart
INSIDE: Tim Allen—TV's superdad
PLUS: Why superheroes can be GOOD for kids

Spring
1996★

Issue Date
March 2

Space Closing
January 30

Materials Due
February 5

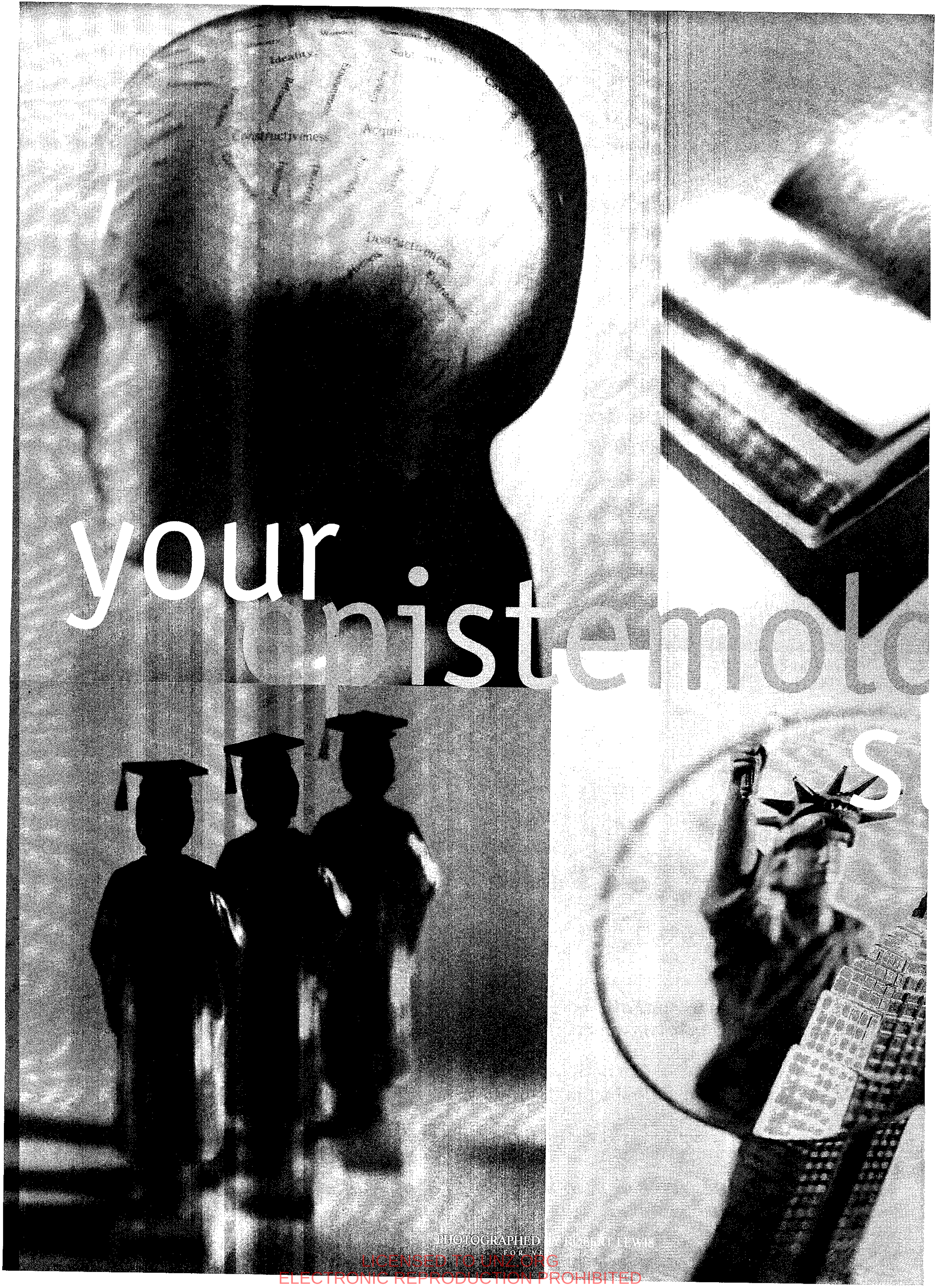
Each of your ads in our ***Fall and Spring Parents' Guides to Kids' TV*** will reach more family-conscious consumers than the top four parenting magazines combined.✲

Advertise in both issues and ***we'll distribute 5,000 samples*** of your product at "Parents' Night" at elementary schools.▲

Call Bob Zander at (312) 861-0600 or your local sales rep for more information.

TV GUIDE

Source: 1994 SMRB
★ *Dates subject to change.*
✲ *Note: Based on total parents; top four parenting magazines include: Parents, Sesame Street Magazine, Parenting, American Baby.*
▲ *Up to 1 oz.; category exclusivity may apply. Deadline for participation is January 5, 1996.*



your epistemolo

s

PHOTOGRAPHED BY ROBERT LEWIS FOR NE

is showing

FORTY-NINE ADULT-EDUCATION COURSES AROUND NEW YORK TO HELP YOU KEEP ABREAST OF INTELLECTUAL TRENDS AND STAY CLEAR OF THOSE ANTI-ORIENTALIST NEO-POSTCOLONIALISMS THAT ARE *SO* FIVE MINUTES AGO

BY LARISSA MACFARQUHAR

Picture the scene and pay close attention, because this could happen to you. You're at a dinner party. The company is erudite, and the debates are serious. As the main course is served, conversation lapses for one crucial instant. Emboldened by your last glass of wine, and seeing your first chance to complete a sentence, you leap in to fill the gap: "Hey, do you think that nationalism is just another oppressive Western political institution, proof that indigenous peoples everywhere are always already colonized?"

You suspect that the ensuing silence is awe, until you see your hostess's lower lip quiver. As she bolts for the kitchen, her sobs are audible, and by the time she returns, all her guests have left in disgust. Only your therapist will level with you: That question has been asked so many times that whole academic subdisciplines, journals, conferences, and degree programs have emerged in its wake.

That's right: In case you've been

dozing for the past few decades, the academy, that longtime embodiment of tradition and conservatism, spits out new trends faster than you can say "Faith Popcorn." Ivory tower? Soon they'll be holding classes at the Fashion Cafe. And if you want to avoid the scary scenario described above, you're going to have to try to keep up. Why, just a few years ago, anyone caught speculating about what an author meant would have been cast out of the city, bearing the shame of a thousand New Critics on her back. But like thigh-high stockings or, say, Vietnam, authorial intention is back in style, safe and popular terrain for casual travel or serious study.

And remember last summer's burning debates over heteronormativity? If you don't, save the tears. That whole knotty problem is so far behind us now that we can't even spot it in our rearview mirrors. This summer, big-name scholars are on to the inevitable next step, the oppression of bisexuals by lesbians and gays. (Say it with us: ho-mo-nor-ma-tiv-i-ty.*)*

See? It's not so scary. All it takes is a little review. And the good news is, New York offers numerous opportunities to catch up with the twists and turns of academic fancy. If you think adult education is just an easy way for celebrities to amuse themselves during the off-season ("Risotto Made Simple" with Deepak Chopra? "Surviving Midlife and Coming Out on Top" with Jann Wenner? "Find a Gal-Pal by Christmas" with Ingrid Casares?), you'll be pleasantly surprised. Many institutions of higher learning offer courses, ranging widely in sophistication and format and even intelligibility, for anyone who's interested. Consider the following sampling, a (mostly) hyperintellectual smorgasbord from six very different (but all very fashionable) fields of study.

—*The Editors*

URBAN STUDIES

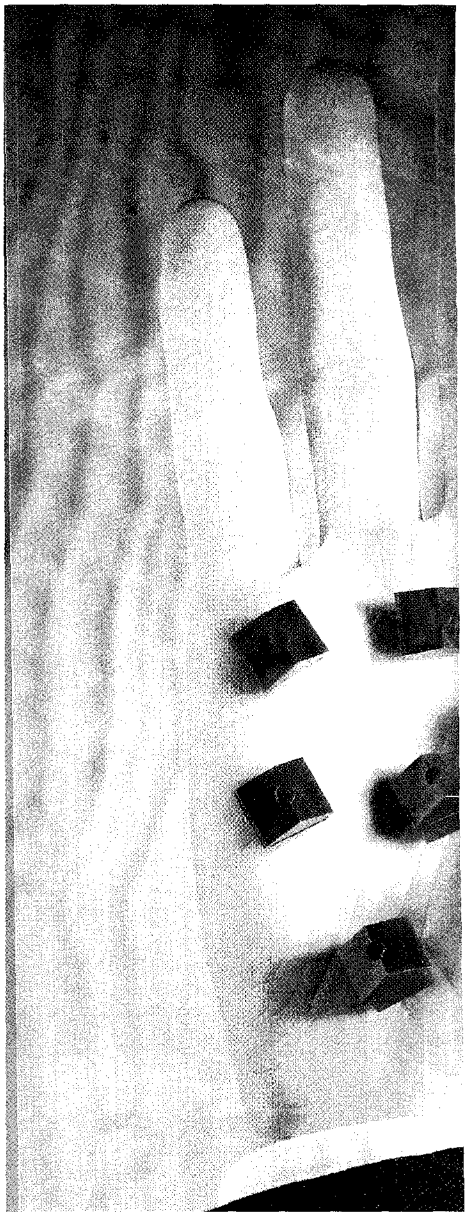
Under the watchful eye and arched eyebrow of postmodernism, urban studies has been sprawling outward from its traditional concern with real cities and all their real problems—financing, homelessness, crime, etc.—and begun to investigate all the images and legends that accrete around the places. Urban historians trained in the politics of culture make it their business to trace urban allusions in everything from movies to running jokes about New York City violence on Johnny Carson's *Tonight Show*. Says Daniel Walkowitz, director of NYU's Metropolitan Studies program: "The American city has always had a negative image because America was seen as the place where yeoman farmers were born in virtue and the city as the place where wicked men lived in sin and decadence. But Manhattan is seen as a city of both dark and light—it's the site of terror, as in films like *King Kong*, but it's also *Breakfast at Tiffany's* and *Miracle on 34th Street*."

King Kong A screening of the 1933 monster flick that cast a shadow over the pristine image of the skyscraper and, in the words of Walkowitz, "highlighted New York as the center of materialism, decadence, and the destruction of the natural order." (Museum of the City of New York, November 25, 2 P.M.; free.)

Urban Psychology "Cities have a huge effect on personality," says Professor Harold Takooshian, who is writing a book on the subject and has also written on crime control, feminism, and ethnicity. "They're really sorting out who survives and who doesn't. The homeless, alcoholics . . . these are people who are not making it in an urban environment. People in cities move faster, talk faster, and think faster. They care less about strangers. But it's untrue that city dwellers have fewer friends—every study I know of shows that people in cities have more." (Fordham College at Lincoln Center, spring. Call 636-6000 for information. Requires a prerequisite.)

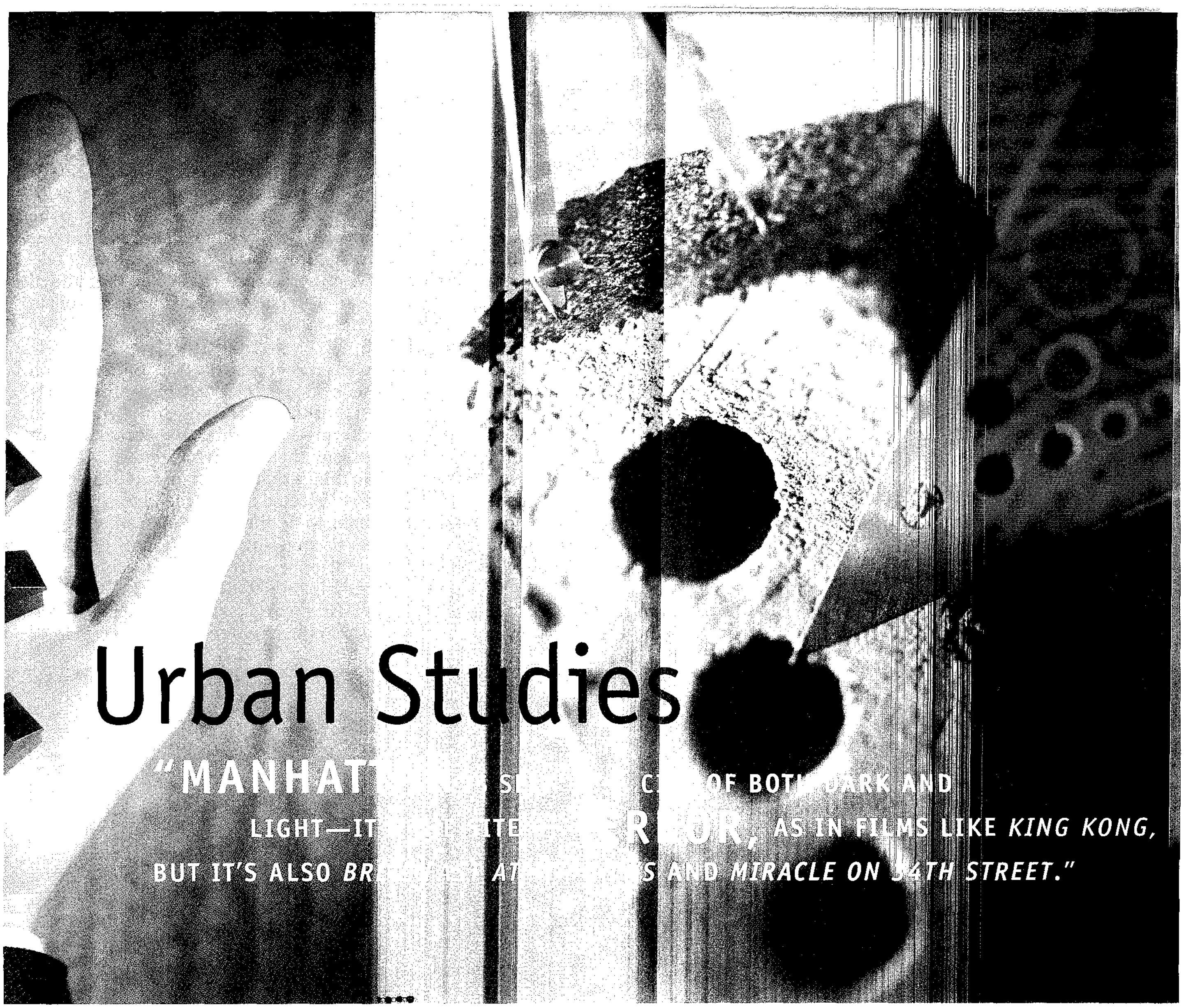
Urban Culture "I think cities offer people room to be themselves," says urban optimist and professor Lyn Tiefenbacher-Pentecost, who studied photography with Diane Arbus and ethnographic filmmaking with Jean Rouch and has just finished a book on anarchy and ethnicity in the East Village. "Cities, rather than de-personalizing people, actually bring out their wonderful qualities. In a city you can have multiple lives. That can't be done in small towns, because everybody's watching you." Tiefenbacher-Pentecost defines urban culture as "encompassing everything from vaudeville, the circus, the public library, opera, and dance to the local bar, social club, and graffiti," and claims her course "celebrates New York City in all its ethnicity and eccentricity." (NYU, spring. Call 998-1212 for information.)

Introduction to Black Urban Studies A mix of urban studies old and new, investigating the relationship of black people to both such modern tangibles as poverty, the police, and education and such postmodern intangibles as culture, the mass media, the arts, and sports. "We study New York, L.A., and Memphis in



the forties and then revisit New York and L.A. through youth culture and postindustrialism in the eighties and nineties," says instructor Tricia Rose, an Africana-studies and pop-culture specialist. "We do a big section on migration as well, to contextualize why there are any black people in these cities in the first place." (NYU, spring. Call for information.)

The Crisis of the Modern American City This course focuses on the problems of postwar American cities—"drugs, homelessness, racial conflicts, crime, suburban flight, poverty, and federal and state welfare programs." Professor Robert Dannin, who studied anthropology with Claude Lévi-Strauss, is working on a book about American Black Muslims, and describes himself as a "neo-Beat pessimist," blames just about everything on moral failing. "People are reluctant to participate in anything these days unless it involves them directly,"



Urban Studies

“MANHATT[illegible] S[illegible] C[illegible] OF BOTH DARK AND LIGHT—IT[illegible] ITE[illegible] R[illegible]OR, AS IN FILMS LIKE *KING KONG,* BUT IT’S ALSO *BR[illegible] AT [illegible]S* AND *MIRACLE ON 34TH STREET.*”

he complains. “People have no ideals. They’re so mesmerized by the consumer economy that they’ve abandoned all responsibility, and with that goes all hope for constructing the city.” (NYU, September 7 through December 12, Tuesdays and Thursdays, 9:55 to 11:10 A.M. Call for information. Course will have a World Wide Web site.)

Fifties Suburbia A day trip to Levittown, Long Island—the famous 1947 housing development that grew out of a potato field and kicked off the postwar suburbanization boom—led by Hofstra University curator Barbara M. Kelly. Explains Kelly: “After World War II, the government began insuring the risk of lending to housing developers, so banks that would never have lent mortgage money to the working class suddenly had little to lose and much to gain. William Levitt took advantage of this, and Levittown became one of the first opportunities for a young couple of limited income to buy a piece of the American dream.” (Cooper-Hewitt Museum, August 5, 10 A.M. to 4 P.M.: $75. Advance registration necessary: Call 860-6321.)

Feng Shui An ancient Chinese method that reduces your exposure to urban ills, among other things: Using astrology and a Chinese compass, feng shui practitioner Master Raphael Simons can analyze your energy and the energy of a house you’re thinking of living in to see if they’re harmonious. “I’ll also test land sites,” says the helpful Simons—“I’ll test the ground for noxious exhalations and the lay of the land to see if it favors you or not.” This course is a general intro to feng shui, and not specifically residence-oriented. (The Learning Annex, August 9, September 8, or October 18, 6:30 to 9:30 P.M.; $39.)

Architecture in New York: Field Study “The theme of this course is greed. The theme of this course is that New York City is devoted to the study of money.” So says professor Mosette Broderick, who is writing a book on the architectural firm McKim, Mead & White and who illustrates her history of New York real estate with an outdoor tour that moves northward, “as the city did,” asking how “this tiny trading colony specializing in fur skins ended up building skyscrapers on Manhattan’s schist cliff—probably the worst place in the world to start constructing tall buildings.” (NYU, spring. Call for information.)

New York City Forums Four sessions discussing city problems with the Bronx borough president and representatives from the New York Child Welfare Administration, the Office of Management and Budget, Thirteen-WNET, the New York Public Library, and the Tisch School, among other luminaries. (J. M. Kaplan Center for New York City Affairs, October 10–31, Tuesdays 8–9:30 P.M., $50.)

Styling by Nike Lanning; model: David Nash; hand model: Christopher Nelson.

Philip Johnson The distinctive-eyeglasses-wearing designer of the Glass House, the Seagram building, and the AT&T building—interviewed by Ohio State associate professor of architectural theory and design Jeffrey Kipnis. (92nd St. Y, January 18, 8 P.M., $18.)

The Water Wars Clark Wieman, research director of the Cooper Union Infrastructure Institute, lectures and tours through three key but threatened nodes in New York's waterways: the Croton Reservoir, the Van Cortlandt Park Valve Chamber, and the North River Treatment Plant. (The Cooper Union, September 27, 6–8 P.M.; September 30, 1 P.M.; October 5, 1:30–3 P.M.; October 10, 12–2 P.M.; $100. Register for whole series after Sept. 5 by calling 353-4195.)

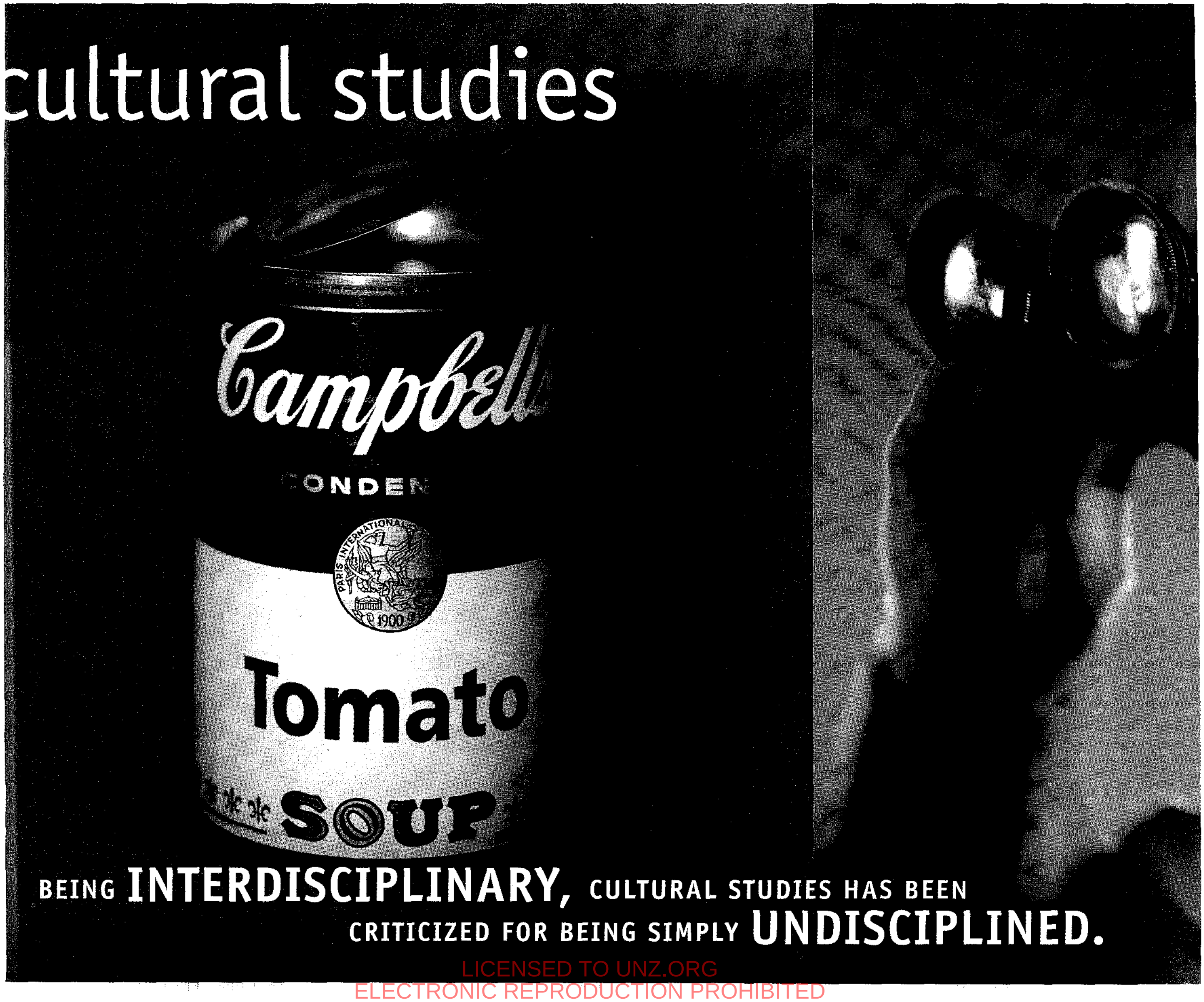
Skyscraper Evolution The history of the skyscraper, from the 1880s through the "world's tallest building" 60-story Woolworth tower of 1913 to the Empire State Building and Art Deco, the postwar International Style, and the present postmodern period. Taught by urban historian John Kriskiewicz. (The Cooper Union, October 23–November 13, Mondays, 6:30–8 P.M., $40.)

HISTORY

Is it possible to describe an event objectively? That is, in a way unaffected by your personal worldview, upbringing, language, class, and all that other baggage? This question, considered laughably naïve in most of the humanities for two or three decades, has recently begun to trouble the sleep of history departments. The result has been a small but noticeable efflorescence of historians who have taken advantage of this uncertainty to indulge in overtly nonobjective, even novelistic, tale-telling—Simon Schama with his personalized *Landscape and Memory,* for instance, and Natalie Zemon-Davis with her psychologically inventive *The Return of Martin Guerre.* Keepers of the objectivity flame find this tendency not just incorrect but morally reprehensible—witness Lynne Cheney's outraged fulminations over the National Endowment for the Humanities history guidelines earlier this year. (She was upset about their multiculturalist leanings, too.) But it may be that the romance of the well-told tale is just too passionate to be quashed—in certain historical circles the humble word *story* has already taken on the magical resonance that gilded *existentialism* and *deconstruction* in times gone by.

In Defense of Standards A lecture in which the selfsame Lynne Cheney, formerly head of the NEH, now at the American Enterprise Institute, discourses on her current theme. Says Cheney: "One of the things that historians have lost sight of or rejected is that the goal of history ought to be the truth. Instead, the goal has become the promotion of desirable public policy. Afrocentric teaching at its worst is simply ill-conceived tales about ancient Egypt that have no scholarly basis. Feminists often distort a version of

cultural studies

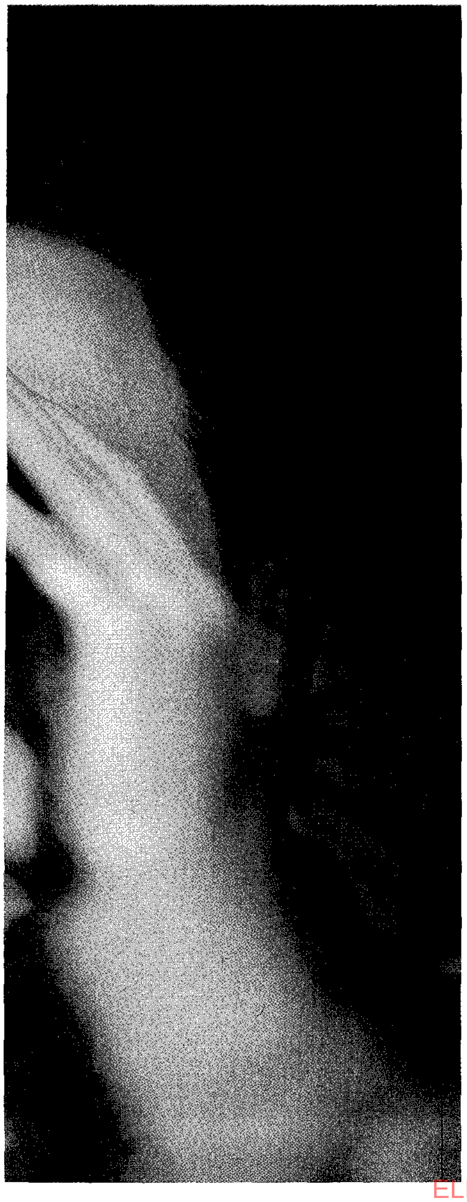


BEING **INTERDISCIPLINARY,** CULTURAL STUDIES HAS BEEN CRITICIZED FOR BEING SIMPLY **UNDISCIPLINED.**

the past in order to advance ideas about women. But without truth as the goal, we fall into a Balkanized world where you can teach anything you want without any evidence, and that is just chaos." (92nd St. Y, October 2, 8:15 P.M., $18.)

Landscape and Memory Two lectures by European-history professor and author Simon Schama, based on his book of the same name, which will, Schama says, "continue the book's themes by applying the symbolic importance of wilderness and wetlands to current issues like the preservation of parks. These issues are extremely important because of the intense anti-environmental feelings of the majority of members of Congress." (92nd St. Y, December 5 and 12, 6:30–8:30 P.M., $40.)

The Ethnographic Imagination This isn't history in the capital-*H* sense; it's individual life stories. "In the past, anthropology was based on the idea that you were a fly on the wall," says Amitav Ghosh, who teaches this course on changing styles in postwar ethnography. (Ghosh, a novelist, is the author of *In an Antique Land,* an account of time he spent in Egypt, combined with the story of an Egyptian Jewish merchant who visited India in the twelfth century.) "But over the last ten or fifteen years, we've realized that the longer you're in a place, the more your presence there disrupts it, and, moreover, what you see is dependent on who you are. This has led to experimentation with form. Nowadays, some anthropologists include poetry by the people they're studying, and even their diaries." (Columbia University, spring, $250 to audit.)



L'Dor V'Dor—From Generation to Generation: Transforming Our Memories Into Stories "Through family stories, we learn who we are," says Yeshiva University professor Peninnah Schram, who teaches the class with theater director and storyteller Arthur Strimling. "The family stories—the lost fortune, the black sheep, the immigration—and also Bible stories and traditional folktales. Walter Benjamin has a wonderful quote: 'Counsel, woven into the fabric of real life, is wisdom.' " "We tell ourselves the story of our lives constantly, and every time it's a version of our personal myth," says Strimling. "All of us have a mythic sense of ourselves—I am a survivor, I am a winner, I am a loser, I have suffered." (92nd St. Y, November 5, 10 A.M.–2 P.M., $40.)

The Documentary: Its Art and History "The documentary is not a fixed concept—it's always in the process of being redefined by existing technology, by existing ideologies, and by the limits of the imagination," says instructor Deirdre Boyle, whose new book, *Guerrilla Television Revisited,* a study of seventies video pioneers, will be published next year by Oxford University Press. "In the early days of documentary, it was common to dramatize historical events, and in fact shows like *Inside Edition* still do reenactments, but now a lot of purists find this unacceptable. Today, many people think a documentary should present a problem and advocate solutions to it—and yet there are documentaries that are very lyrical and poetic and have very little to do with changing anything. They simply recognize the wonder of the world." (The New School, September 19–December 12, Tuesdays, 7:45–9:30 P.M., $245.)

Studs Terkel The inadvertently now-trendy gatherer of oral history, interviewed by Charlie Rose. (92nd St. Y, Sept. 27, 8 P.M., $18.)

THE MIND/ BRAIN DEBATE

Is the mind reducible to the brain? To neurons and serotonin and other, less publicized components of our mental chemistry? And if so, could we, in theory at least, program a computer so as to replicate those components and produce a computerized consciousness? Peter Kramer's *Listening to Prozac* posed just these questions as they related to psychopharmacology; Daniel Dennett's *Consciousness Explained* tied them to the centuries-old philosophical debate in which now, as ever, the answer depends on whom you ask. The notion that the mind is just an agglutination of easily manipulable pulleys and levels is a distasteful one to a lot of people, so only a stoic few stay on the reductivist bandwagon for the length of its course. There are those, of course, who won't jump on in the first place—religious believers in the immortal soul, say, or old-fashioned Cartesian dualists who believe that mind and body are separable. Then there are those—U.C. Berkeley philosopher John Searle, for instance—who agree that mental processes are products of the brain, but get off when people start talking about computers. Others, such as self-described "neurophilosophers" Patricia and Paul Churchland and Dennett, find the computer analogy perfectly reasonable. The newly philosophical DNA discoverer Francis Crick even believes that consciousness is no more than a combination of attention and short-term memory, and claims that free will resides in that cranial neighborhood known as the anterior cingulate sulcus.

Body and Soul in the 21st Century The history of mind-body relations from Plato to Freud, plus the latest in artificial intelligence and neuropsychiatry, with a mildly antimaterialist slant. "The computer analogy is simply not up to the task," opines instructor Donald Mender, author of *The Myth of Neuropsychiatry*. "The property of subjective mental experience that we call intentionality makes subjectivity and objectivity, or mind and matter, incommensurable. I believe it's the marketplace that determines the imperative for the computational view of the mind—we have to think in terms of finances, so we try to reduce people to numbers, too." (The New School, Wednesdays, September 20–December 13, 7:45–9:30 P.M., $320.)

Genes and Behavior From inside a lab, the mind-body debate looks less like an opportunity for racial taxonomies or philosophizing about computers and more like a concrete experiment that has an extremely long way to go before being finished. "It's just way too soon to say in any decent scientific way how behavior is influenced by genes," says geneticist and fruit-fly expert Ralph Greenspan. "Even in a very simple animal like the fruit fly, it's a very complicated relationship. There's no such thing as a gene that governs a trait—it's always a network that interacts." (The New School, Mondays, October 30–December 4, 7:45–9:30 P.M., $160.)

The Psychobiology of Moods "All our feelings are, among other things, chemical events in our central nervous system," says instructor Susanne P. Schad-Somers in her course description. "In order to understand our moods," she hedges, "we have to transcend the old mind-body dichotomy and think of them as a dialectic instead." A survey of the emotions and their prosaic underpinnings, with special attention paid to "the relative merits of the 'talking cure' versus drugs in mood regulation." (The New School, Thursdays, September 21–December 14, 10–11:45 A.M., $320.)

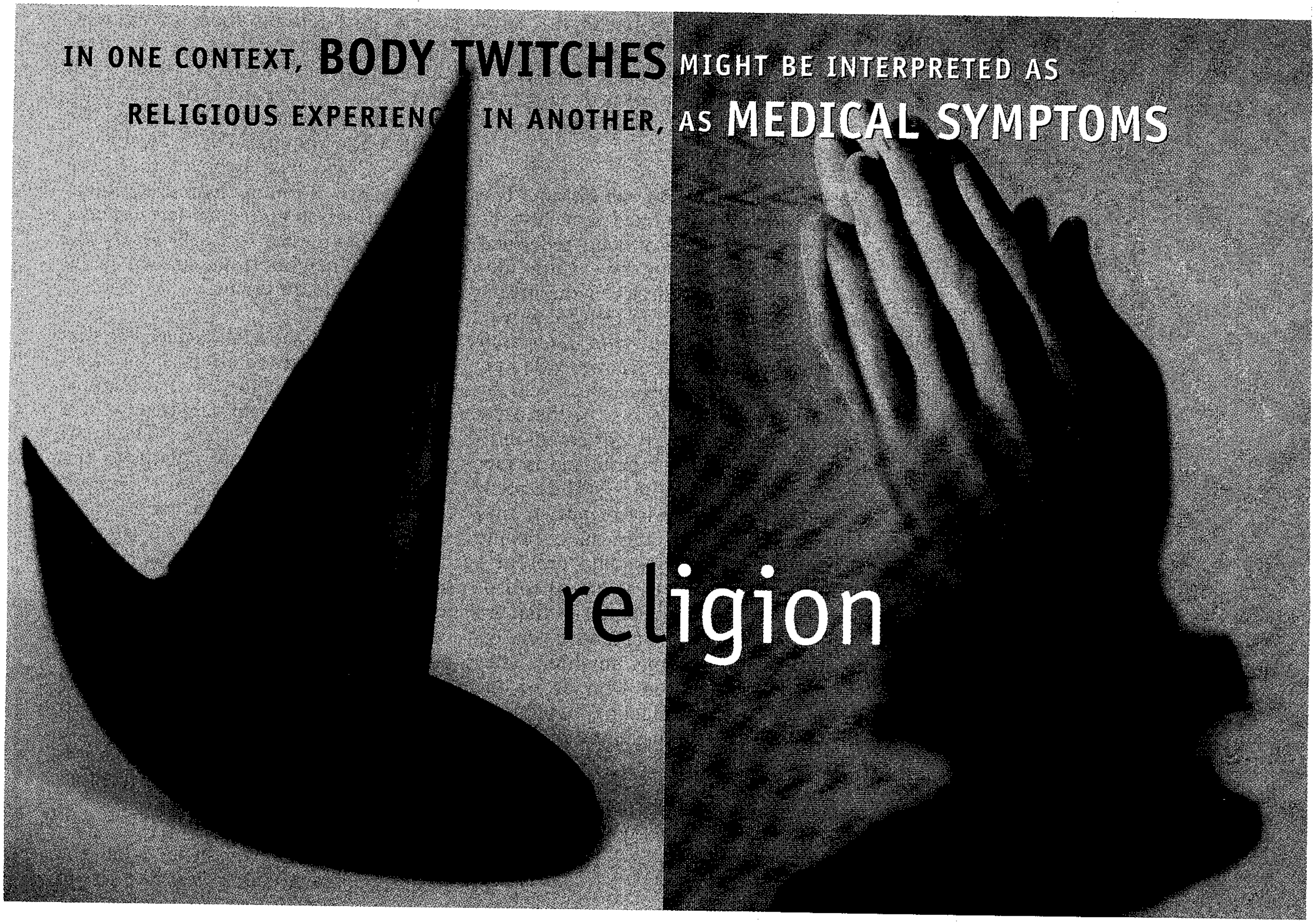
Psychotherapy or Psychopharmacology? That quintessentially nineties question, debated by (who else?) *Listening to Prozac* author Peter Kramer; Donald Mender, author of *The Myth of Neuropsychiatry;* and Jerome D. Levin, author of *Theories of the Self.* Roundtable discussion promises to include mention of that useful concept, "self-medication" using recreational drugs. (The New School, October 5, 6–7:30 P.M., $10.)

Parapsychology: The Second Century "I use the subject of parapsychology to show how science approaches something it doesn't understand," says parapsychologist Michaleen C. Maher. "It's not just interesting information about psi (ESP, clairvoyance, telepathy, psychokinesis, etc.). Parapsychology was made a chapter of the American Association for the Advancement of Science in 1969, so it's a legitimate branch of science, but not all scientists buy into it. That's usually because they haven't looked at the data—scientists have biases, like everyone else." (The New School, Tuesdays, September 19–December 12, 7:45–9:30 P.M., $320.)

Medical Anthropology Says instructor and Chinese-medicine specialist Marnae C. Ergil: "In many of the health-care systems we study, the mind and the body are very closely integrated. In Chinese medicine, for example, they believe that a mental problem may be caused by a physical problem and vice versa—a headache may be caused by anger, which causes the liver to stagnate. In traditional African healing systems, there's often a close relationship between the healing of a tribal community and the healing of an individual." (The New School, Mondays, September 18–December 11, 7:45–9:30 P.M., $320.)

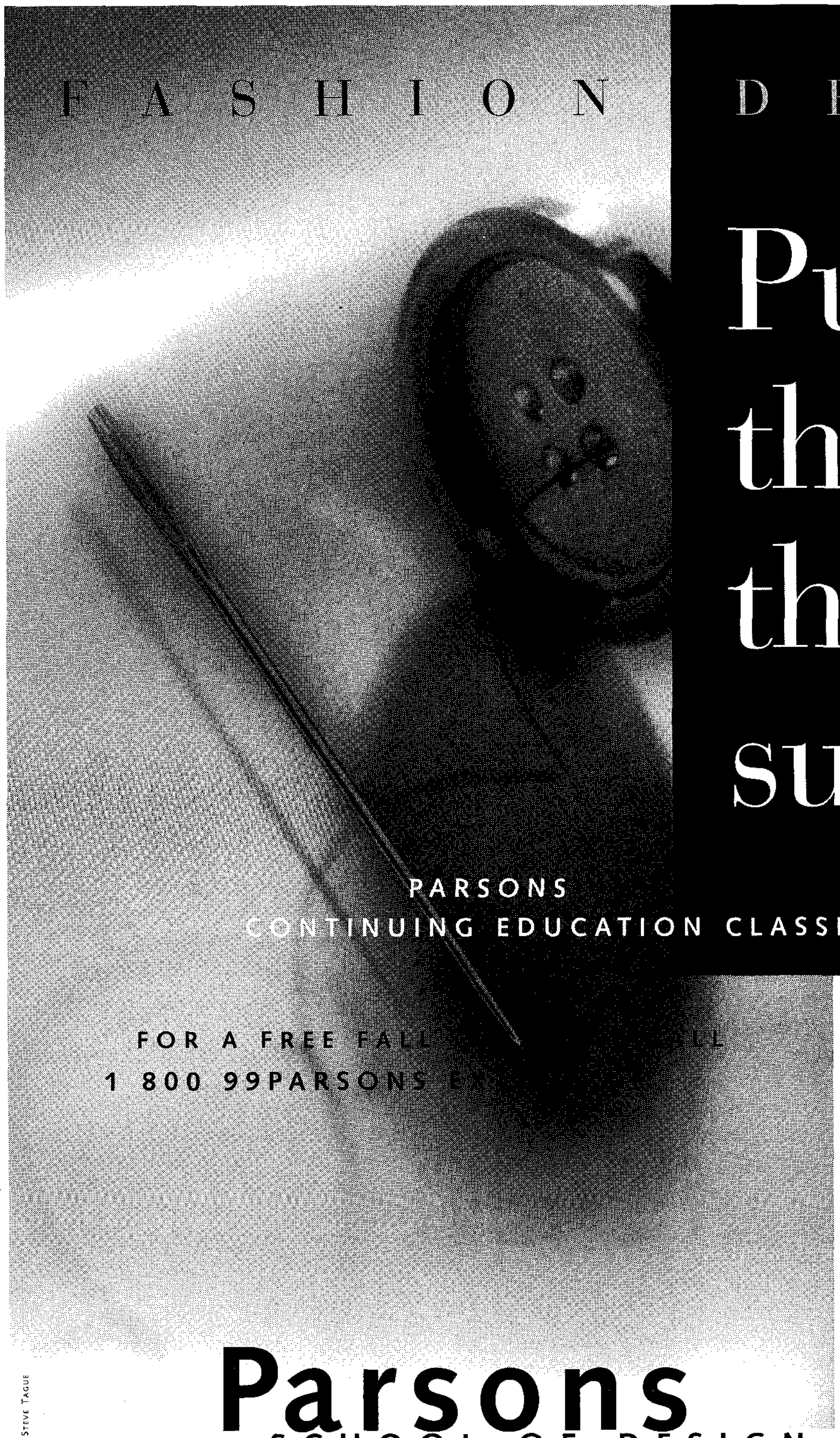
CULTURAL STUDIES AND MULTICULTURALISM

Cultural studies was created by a group of British neo-Marxists who in the sixties began looking for signs of oppression in nontraditional places: While orthodox Marxists were still harping on boring old downtrodden workers, the cultural-studies crowd borrowed tools from sociology, linguistics, and literary criticism and started investigating things like movies, advertisements, the evening news, and the subtle ways that talking about a thing (or filming it, or setting it to music) could change its political content. Cultural studies has since



IN ONE CONTEXT, **BODY TWITCHES** MIGHT BE INTERPRETED AS RELIGIOUS EXPERIENC IN ANOTHER, AS **MEDICAL SYMPTOMS**

religion



FASHION DESIGN

Pulling the fine thread of success.

PARSONS
CONTINUING EDUCATION CLASSES BEGIN SEPTEMBER 18

FOR A FREE FALL [illegible]LL
1 800 99PARSONS EX[illegible]

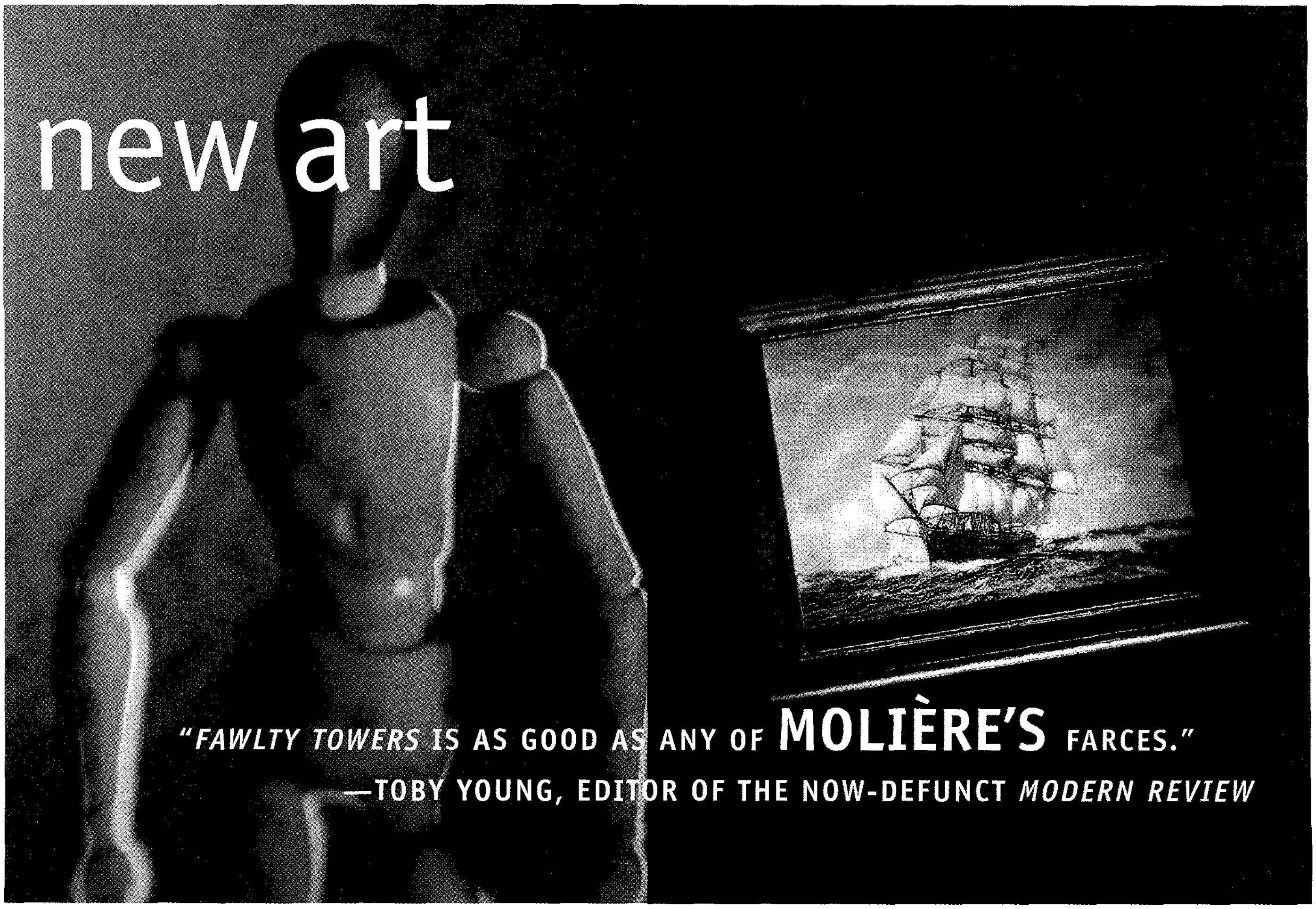
- Advertising
- Antique Connoisseurship
- Clay Design
- Computer Design
- Fashion Design
- Image Consulting
- Fine Art
- Floral Design
- Furniture Design
- Glass Design
- Graphic Design
- Illustration
- Interior Design
- Merchandising
- Metal/Jewelry Design
- Photography
- Product Design
- Surface Decoration
- Textile Design
- Theatre Design

Parsons
SCHOOL OF DESIGN

DRAWING ON A CENTURY OF SUCCESS

VILLAGE: 66 FIFTH AVENUE AT 13TH STREET MIDTOWN: 560 SEVENTH AVENUE AT 40TH STREET
PARSONS SCHOOL OF DESIGN IS A DIVISION OF THE NEW SCHOOL FOR SOCIAL RESEARCH

Concept and Design: Di Vision Studio / University Communications Photography: Steve Tague



new art

"*FAWLTY TOWERS* IS AS GOOD AS ANY OF **MOLIÈRE'S** FARCES."
—TOBY YOUNG, EDITOR OF THE NOW-DEFUNCT *MODERN REVIEW*

become wildly popular in America, much more so than it ever was in Britain. American cultural studies is to the British version as the nineties are to the sixties—still political, but in a vaguer, less idealistic sense; less straitlaced, more fashionable; less earnest, more campy. Being interdisciplinary, cultural studies has been criticized for being simply undisciplined, and much mockery has been made of the fondness of its proponents for body piercing, tattoos, and other "street"-wannabe paraphernalia. Casual observers often conflate multiculturalism with cultural studies on the nebulous basis of shared leftiness, but in a way, multiculturalism is far more old-fashioned—in attempting to siphon non-Western art into university curricula, multiculturalism has had to make a case for it on the highly retro grounds of aesthetic merit.

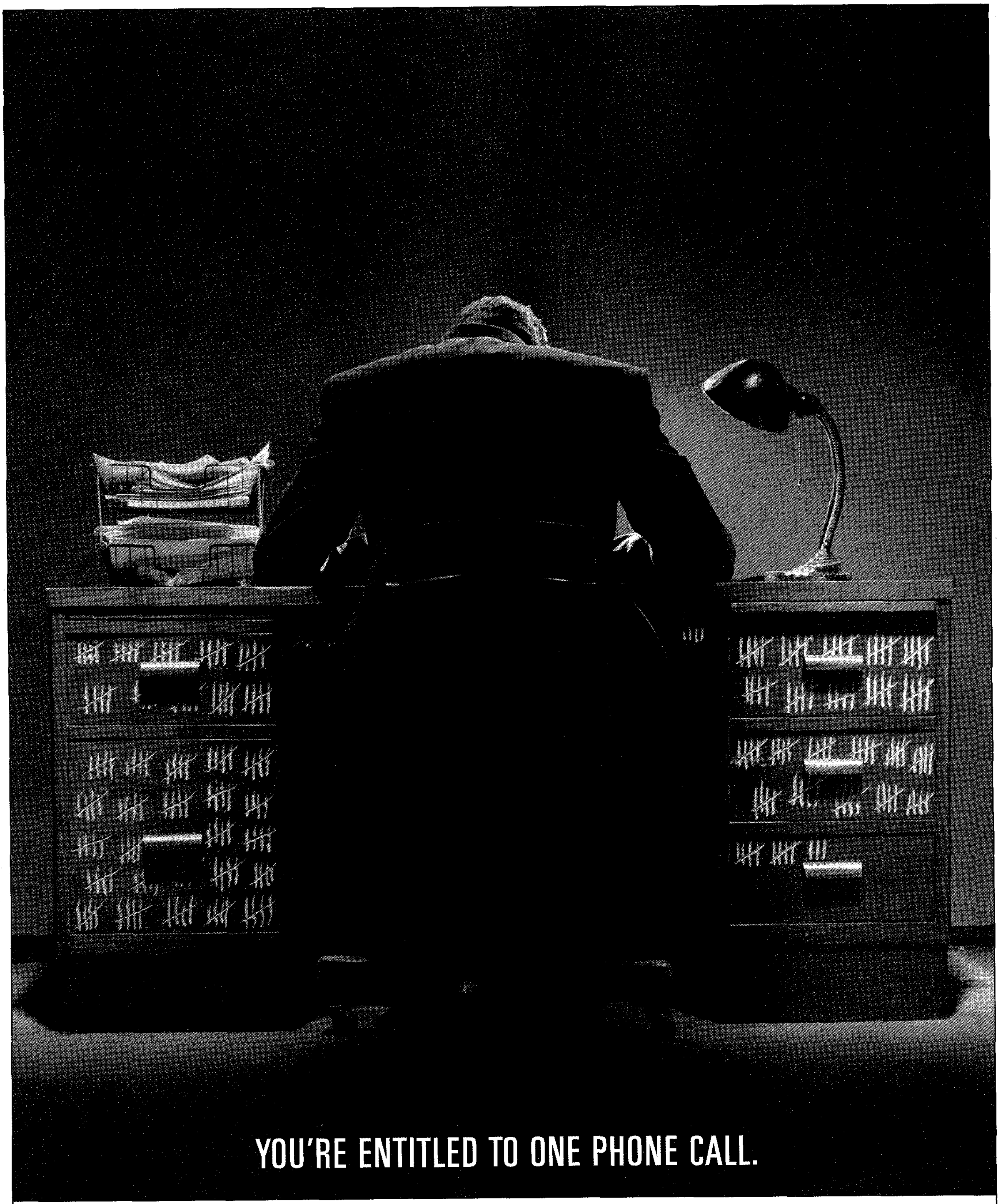
Social Construction, Culture, and the Politics of Social Identity "We're trying to deal with the changes that have come about in the social sciences as a result of postmodernism," says New York City Department of Mental Health planning director Joseph M. Miller, making the rather controversial assumption that postmodernism has induced *any* changes in the social sciences, which are still largely populated by old-fashioned types who look to hard science, not literary theory, for their models. "The kind of thinking where one particular perspective is true and all others are not is no longer a valid way of looking at things." (The New School, online, September 18–November 19, $320.)

Multiculturalism Representations of our old friend the Other—the more serious, ethnic version of that charming English abbreviation *N.Q.O.S.D.* (not quite our sort, dear)—in fiction, ethnography, drama, etc. Taught by Abraham Rosman, who has conducted research in such locales as Nigeria, Canada, Iran, Papua New Guinea, and New Ireland. (Columbia, spring, $250.)

Difference and Identity "Multiculturalism puts difference in a positive light," says the optimistic instructor and painter Alexandra McGovern, bucking the trend toward blaming multiculturalism for every fault afflicting our great land. "The challenge is to forge a culture that celebrates diversity but without reinscribing and reinforcing categories of difference." How to accomplish this perplexing but arguably worthwhile goal? "Rewrite distorted social narratives," instructs the practical McGovern. Ah, theory. (The New School, online, October 23–December 24, $320.)

The History of Race and Ethnicity in America Four lectures by Columbia historian James P. Shenton, who will expound upon America's movement toward multiculturalism. Says Shenton, "The unfortunate fact is that in previous efforts to integrate people of diverse origins, we have not been particularly successful—in the case of blacks, we first enslaved, then segregated; in the case of the Asians, we excluded; in the case of the Native Americans, we reserved; and in the case of whites who were not totally white, we assigned them to quotas." (92nd St. Y, October 12–November 2, 8–9:30 P.M., $75.)

The Splendor and Misery of the Multicultural Lecture by *Memoirs of an Anti-Semite* author Gregor von Rezzori, who embodies multiculturalism in a pan-European sort of way—he was born speaking German in what is now Romania but was then the Austro-Hungarian Empire; he used to carry a stateless passport, now carries an Austrian one, writes in three languages, and lives in Tuscany with his Italian wife. (New York Public Library, January 17, 6 P.M., $7.)



YOU'RE ENTITLED TO ONE PHONE CALL.

DIAL 1-800-366-7820 FOR OUR FALL BULLETIN.

CONTINUING EDUCATION AT
SCHOOL OF VISUAL ARTS SVA
209 E. 23RD ST., N.Y. 10010-3994. AMEX, VISA & MC ACCEPTED. FAX: 212-592-2060

PHOTOGRAPHY · GRAPHIC DESIGN · ADVERTISING · ILLUSTRATION/CARTOONING · FILM, VIDEO & ANIMATION · FINE ARTS · INTERIOR DESIGN · ART THERAPY · COMPUTER ART · ART EDUCATION · HUMANITIES & SCIENCES

Medieval to Modern, Chippendale to Chinoiserie, Parks to Palaces

Just a few of the ways to study the decorative arts at The BGC:

SURVEY COURSES

19th-Century Decorative Arts in Europe and America

SPECIALIZED COURSES

The Upper West Side, 1879 to 1914 • Native American Design • Historicism and Exoticism in French Decoration, 1815 to 1870 • The Italian Renaissance and the Birth of the Domestic Interior • American Furniture, 1780 to 1830

SEMINARS

From Child Prodigy to Master of Gothic Revival: The Life and Work of A.W.N. Pugin

LECTURE SERIES

Status Symbols: Decorative Arts in Pre-Revolutionary America • 19th-Century Neo-Gothic: Furnishings and Architecture

SINGLE LECTURES

The Elegant Epergne • Shaker: The Art of Craftsmanship • Carpets and Rugs of Europe and America • Lacquerwork of Safavid Persia • The State Apartments at Kensington Palace

WALKING TOURS

Touring the "Heights": A Look at New York City's First Historic District • Architecture in Nature: The Structures of Central Park

GALLERY TOURS

John Singleton Copley in America

INFORMATION

Programs begin October 10th.
For a complete fall schedule
and to register:
tel 212•501•3013 fax 212•501•3097

BGC
The Bard Graduate Center
for Studies in the Decorative Arts
18 West 86th Street, NY, NY 10024

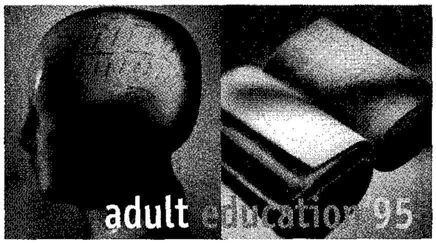
Are Men and Women Really Different? A debate between *Nation* columnist and feminist *provocatrice* Katha Pollitt and *The New Republic*'s neo-social Darwinian Robert Wright on whether gender is constructed or innate. Is *this* cultural studies, too? Depends on how big of a theory junkie you are. Cultural-studies aficionados would argue that if social constructivism even comes up, then most certainly, yes. (92nd St. Y, October 26, 8:15 P.M., $18.)

RELIGION

Religion departments, like most other departments in the humanities, have been expanding in the past few years to incorporate non-Western belief systems. This trend has had the interesting side effect of adding to the number of questions that are asked about religions of any type. "Ten years ago, when departments were shaped by Protestantism," explains Wayne Proudfoot, head of the religion department at Columbia, by way of example, "religious law was not part of the curriculum. But since it's crucial to Judaism, Islam, and Hinduism, it's become important in the field." Likewise, cognitive psychologists have been investigating the various cultural contexts that condition the ways people label certain experiences. In one context, body twitches might be interpreted as religious experience; in another, as medical symptoms.

What Is Islam "I am one of the most bitter and outspoken enemies of fundamentalism," says professor Talat Halman. "I am Turkish and I write a weekly column for a Turkish newspaper, and I often get death threats from the fundamentalists. In this course—an introduction to Islamic theology, history, ethics, and arts as well as contemporary problems—I try to be very respectful of the faith of the students. But many of them—not just Muslims but Catholics and Jews as well—come to realize that an unexamined faith is not worth having." (NYU, Tuesdays and Thursdays, September 7–December 15, 9:55–11:10 A.M., call for information.)

Towards an American Jewish Politics Six lectures and debates by and between various Jewish figures, including *New Republic* literary editor Leon Wieseltier; former *Harper's Magazine* editor and neo-con Midge Decter debating Institute for Advanced Study professor and *Dissent* editor Michael Walzer; and William Kristol, former chief of staff for William Bennett and Dan Quayle, debating liberal columnist Leonard Fein. Taking issue is obligatory. (Jewish Theological Seminary, Thursdays, October 12–November 16, pre-debate classes 7 P.M., debates 8:30 P.M., $110 entire series, $12 per debate or class.)



Spirituality and Sacrilege: Homosexuality and Religious Traditions James C. Waller on same-sex marriage, the ordination of openly gay clergy, and the role of lesbians and gay men in world religious traditions. Beyond that, Waller says, he will be discussing less obviously religious material—writings by lesbian and gay writers Jean Genet, Yukio Mishima, and Monique Wittig, for example. He promises to include "a variety of religious traditions, including Native American, ancient Near Eastern, and so on." (New School, Wednesdays, September 20–October 25, 7:45–9:30 P.M., $160.)

Re-imagining the Divine Quoth instructor Patricia Lynn Reilly, M.Div., author of *A God Who Looks Like Me: Discovering a Woman-Affirming Spirituality*: "The religious history we have been taught and the idolatry of God the Father has made it impossible for us as women to imagine our mothers as divine, our daughters as saviors, or our grandmothers presiding over sacred rituals. This is our deepest wound: We cannot imagine a God who looks, acts, and ages as we do. For a woman to name her own gods means that she takes responsibility for her life and steps into her rightful and legitimate place beside men. This is a momentous personal and political task." (The Learning Annex, September 12, 6:30–9:30 P.M., $39.)

Witchcraft Instructor Phyllis W. Curott is a Wiccan high priestess, first officer and president emerita of the Covenant of the Goddess, and a practicing Manhattan attorney with a philosophy degree from Brown—a combination that she promises gives her "a spin on witchcraft you won't find in formula books." The class is an intro to Wicca, the ancient earth-goddess religion known to uninitiates as witchcraft, in which, says Curott, "we cast a simple circle that I tailor to the fate of the moon, the time of year, and the needs of the students, and then we perform an enacted ritual appropriate to the season." (The Learning Annex, August 3 or September 28, 6:30–9:30 P.M., $39.)

Online technology has brought together some extremely unlikely bedfellows: the hippie *Über*-capitalists at *Wired* magazine, underage porn addicts, Al Gore, the old Dungeons & Dragons crowd, William Gibson freaks, glassy-eyed futurists, relatively sensible futurists, members of MIT's Media Lab whose entire lives are conducted via modem, and, of course, the winsome Newt. The repercussions of this cultural ratatouille can only be guessed at—the question is whether all these wires and Alvin Toffler's third wave will make humans different or just quicker. Both ubiquitous cyber-pessimist Sven Birkerts and ubiquitous cyber-optimist and *Wired* editor Kevin Kelly suspect that the Internet will engineer some radically new, less individualized form of humanity. There are those who consider such predictions exaggerated, but they tend not to write books on the subject. Whatever the answer, it's certain that Marshall McLuhan alone won't get you there from here anymore. Newer tools are necessary.

Introduction to the Information Millennium Take this course and you will "(1) analyze the function of digital information in the world today; (2) learn about the technologies by which this information is collected, processed, analyzed, and disseminated; (3) explore how information technologies affect economies and construct culture; and (4) consider how various trends in digital information might affect society in the near and more distant future," according to instructor David L. Fisher, a social historian and advertising analyst. (The New School, online, October 23–December 24, $320.)

Hypertext Poetry and Fiction Hypertext is the interactive text-organization system popularized as cyberliterature by novelist Robert Coover: As you scroll down a story on your screen, you click on highlighted words and enter into other texts, from which you can move to still others, and so on, thus creating what is to some extent your own story and enacting so-called reader-response theory all the while. Taught by Robert Kendall, who composes "soft poems" that combine graphics with hypertext. (The New School, online, September 18–November 19, $375.)

Digital Shopping & Electronic Commerce A "multimedia expo" at the Hotel Macklowe at which virtual tycoons will plot the ongoing desecration of the commercial-free Internet so beloved of

Baruch College
The City University
of New York

Open House
August 14
6 – 7:30 pm

360 Park Avenue South
Room 1200
New York City

For information
and to RSVP
call 212/802-5922

You'll have to wake up early on Saturdays, but after you earn our MPA, you'll sleep better for the rest of your life.

Earn an Executive Master of Public Administration on your day off. In just two years you'll have a degree and the skills necessary to advance your career.

Apply now for September admission. Financial assistance is available; program fee includes registration, books, and meals.

A Serious College for Serious Adults.

Fordham's EXCEL program at Lincoln Center can help you jump-start your college career. Small classes, flexible scheduling, supportive faculty and ongoing counseling are only a few of the elements that set EXCEL apart. You can choose from a range of interdisciplinary classes and enjoy diverse perspectives from classmates of varying ages. Whether you do it full- or part-time, during the day or in the evening -- classes are scheduled from 9 to 9 -- you'll benefit from the outstanding faculty for which Fordham is famous.
Call 1-800-293-0561, Dept. E-28.
Fordham College at Lincoln Center
113 W. 60th Street, New York, NY 10023

Richard Rothenberg
Economics Major, Class of 1997

FORDHAM
NEW YORK CITY'S JESUIT UNIVERSITY

EXCEL TEST DATES: AUG. 16, 5:45 PM, 12TH FLOOR LOUNGE
AUG. 22, 12:45 PM, ROOM 816 • AUG. 24, 5:45 PM, 12TH FLOOR LOUNGE

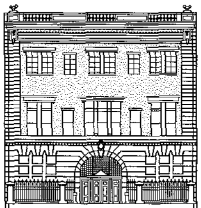
DEGREE AND CERTIFICATE PROGRAMS IN
INTERIOR DESIGN

A UNIQUE PERSPECTIVE.
AN INSPIRING SETTING.

Our exclusive focus on the field and our location in the heart of the design community mean that the New York School of Interior Design is ideally situated to give you a unique perspective on the art — and the profession — of interior design.

Call for our catalog: (212) 472-1500 or 1-800-33-NYSID, ext. 1027.

CAREER SEMINAR:
Wednesday, August 30
11:30am - 2pm or 5:30 - 8pm



NEW YORK SCHOOL OF INTERIOR DESIGN

170 EAST 70TH STREET
NEW YORK, NY 10021

WHERE TOMORROW'S TRADITIONS GET THEIR START

GET WITH THE PROGRAM!

Find out how to boost your enrollments by advertising your school, course, or university in

NEW YORK MAGAZINE

For more information, call Wendi V. Sanders, advertising sales representative, at 212-880-0724.

Isabel O'Neil Studio Workshop for the Art of the Painted Finish

Learn the traditional art of faux finishes.
- Studio trained teachers
- No prerequisites for enrollment
- Fall term begins October 2, 1995
- Request a current schedule of classes

177 East 87th Street, New York, NY 10128. Visa & MC Accepted. 212-348-4464

adult education '95

first-generation cybernostalgists. Sessions include "Television Is Still King: Video Shopping & Infomercials—The Billion Dollar Plateau Before Interactivity" and "Virtual Shopping Malls: The Transition From Browsing to Buying." (American Expositions, September 21–22, $565 for all events, $30 for exhibits only.)

Computers and Simulation "What is artificial life?" instructor Stephen Jacobs, a journalist and assistant professor of information technology at the Rochester Institute of Technology, wants to know. "What does it mean that you can create programs that introduce little biological entities into a computer and watch them replicate? What's the goal? Is there a sociological impact? Is there a moral impact?" The curious Jacobs emphasizes that this is a theoretical course in which no actual simulations will be produced. (The New School, online, December 1–January 31, $595.)

NEW ART

One of the effects of cultural studies has been to yank low-cultural products of dubious aesthetic merit, like street signs and soap operas, into the realm of "art." Outside academia, this kind of yanking usually takes place either in a campy spirit—as when people rhapsodize (semi-)ironically about the merits of *The Brady Bunch*—or in the service of modish contrarianism, as when Toby Young, editor of the defunct British magazine *The Modern Review* (published under the banner "low culture for highbrows"), argues that "*Fawlty Towers* is as good as any of Molière's farces." Inside academia, though, the project of raising up low art is taken deadly seriously by cultural-studies types, who are interested in culture less for aesthetic than for political reasons: They believe, like Matthew Arnold, that art has a crucial impact on the political and spiritual temper of a people, and they conclude that the point is not to differentiate bad pop culture from good pop culture but to analyze what it all means to the people who consume it. The more nostalgic among them do, however, distinguish between what they see as authen-

NEW YORK MAGAZINE

THE LEARNING CURVE

Get in an upward swing by registering for continuing education.

To receive information or brochures from the following schools, just check the appropriate box(es), fill in the coupon and mail to the address below.

☐ 1. Bard Graduate Center
☐ 2. Baruch College/MPA
☐ 3. Berlitz Language Centers
☐ 4. Fordham University/Excel
☐ 5. Isabel O'Neil Studio
☐ 6. The Learning Annex
☐ 7. Marymount Manhattan College
☐ 8. Lucy Moses School of Music and Dance
☐ 9. New School for Social Research
☐ 10. New York University/Gallatin
☐ 11. New York University/School of Continuing Education
☐ 12. New York School of Interior Design
☐ 13. Parsons School of Design/Continuing Education
☐ 14. Pratt Institute
☐ 15. School of Visual Arts
☐ 16. Spanish Institute
☐ 17. Talk-Power Training Seminars

NEW YORK Magazine
Promotion Department
755 Second Avenue
New York, NY 10017

NAME ____________________
ADDRESS ____________________
CITY ____________________
STATE ____________ ZIP ________
PHONE (Optional) ____________________

Expires 9/30/95

tic "folk" art—anything from nineteenth-century quilts and weather vanes to contemporary "outsider" or "naïve" painting—and the mass-produced pap manufactured by capitalists for profit.

Sex, Lies and Art History Unconventional "art," including Victorian pornography, lawn ornaments, Christmas lights, tourist art, tattoos, and hairstyles; taught by anthropologist Mary Apikos. (Parsons, Thursdays, September 7–December 21, 3-6 P.M., $365.)

Post-Literate Poetry First there was oral poetry, meant to be spoken; then there was literate poetry, meant to be read; and now there is what instructor and poet Erik R. Pihel unwinkingly calls "post-literate poetry"—written, sure, but meant to be performed. Famous post-literates to be studied include the Beats, the Black Mountain poets, the New York School poets, performance poets, Nuyorican poets, and rappers. (The New School, Wednesdays, September 20–December 13, 7:45–9:30 P.M., $320.)

Yes, But Is It Art? Lecture on the more abstruse persuasions of conceptual art, by Yale art historian Johanna Drucker. (Whitney Museum, September 27, 6:30–8:30 P.M., $15.)

Bill T. Jones To *The New Yorker*'s Arlene Croce, who recently accused Jones of anti-aesthetic politicization after he incorporated filmed images of AIDS victims into his choreography, *Village Voice* dance critic Deborah Jowitt replies: "I think any material an artist wants to use is valid. When images of people with AIDS appear on the stage, they become the material of the art in addition to being who they are. Anyway, Jones didn't invent this technique—you could compare it also to the way collage artists incorporate reality into their works." Jowitt interviews Jones. (92nd St. Y, November 9, 8:15 P.M., $18.)

Chinese Avant-Garde Artists in New York Studio visits to some of China's and Taiwan's most famous contemporary expat artists. (China Institute, December 2 and 9, 1–5 P.M., $30 each tour.)

Popular Culture and the Media The tools of cultural studies applied to pop culture, especially TV, film, and the print media. Instructor Richard R. Heppner, a professor of communications theory, apparently retains some reassuring old-fashioned ideas, since one of the course's listed goals is to distinguish between "art" and "nonart" and between "good

speak spanish, french or italian by fall

You'll be surprised how fast, effective and enjoyable the Berlitz Method can be. Choose from small Group, Semi-Private and Individual instruction in any language. Prices range from $299 to upwards of $5,000.

Berlitz®

Rockefeller Center
(212) 765-1000
Downtown
(212) 425-3866

© 1995 Berlitz Language Centers

WHERE ADULTS LEARN TO PLAY

MUSIC • DANCE • THEATER • ART

MUSIC
Private & Group Lessons – all instruments
Classical & Jazz Ensembles
Sight-singing
The Rottenberg Chorale

DANCE & MOVEMENT
Ballet
Aerobics & Body Work
Seniors Classes
Dalcroze Eurhythmics

THEATER
Musical Theater/Cabaret
Acting & Improvisation
Performance Opportunities

ART
Painting & Sculpture
Life Drawing
Annual Exhibitions

ON MANHATTAN'S UPPER WEST SIDE

FOR FALL CLASS SCHEDULE:
212-362-8060

LUCY MOSES SCHOOL FOR MUSIC & DANCE

A DIVISION OF ELAINE KAUFMAN CULTURAL CENTER
AT ABRAHAM GOODMAN HOUSE 129 WEST 67TH ST. NYC

IF YOU USE THE COMPUTER, YOU *NEED* PRATT MANHATTAN.

Pratt Manhattan
hones your computer skills, from basic Mac and PC competency to Desktop Publishing, Advanced Photoshop, Painter, Quark XPress, AutoCAD, 3D Studio and Interactive Multimedia, to name a few. In between are all the structured courses you need to keep up and be successful in your field.

Classes begin September 5th.

Computer Degree and Certificate Programs are also available.

Pratt Manhattan is a Premier Autodesk Training Center.
AIA Continuing Education System (provider #20311)

To request a free catalog, call
(212) 925-8481, ext. 106, or write to:
Pratt Manhattan,
295 Lafayette St., New York, NY 10012.

COMPUTER GRAPHICS OPEN HOUSE
Thursday, August 3,
5:30pm to 7:00pm at
Pratt Manhattan.
Call (212) 925-8481,
ext. 106 for reservations.

Pratt!
Draw it. Build it. Make it...Electronically.

WHAT DO THESE PEOPLE HAVE IN COMMON?

Susan Cheever
Mary Higgins Clark
Avery Corman
Jane Stanton Hitchcock
Erica Jong
John Simon

◆

They're all teaching at
Marymount Manhattan College
this fall.

You can join them.
All you have to do is call
(212) 517-0564.

MARYMOUNT MANHATTAN COLLEGE
71ST ST. BETWEEN 2ND & 3RD AVES.

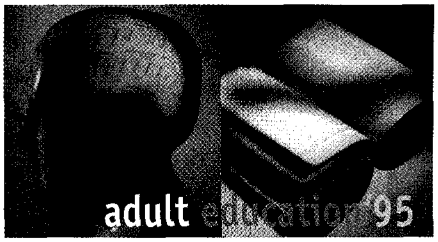
LOOK WHO'S SPEAKING...

- RACHEL HUNTER – SEPT. 12th
- BARBARA De ANGELIS – SEPT. 18th
- BLAIR BROWN – SEPT. 20th
- JUDY COLLINS – OCT. 11th
- MITCH GAYLORD – OCT. 17th

...And So Many More

The Learning Annex (212) 570-6500
CALL TO REGISTER OR RECEIVE OUR FREE CATALOG

LEARN TO SPEAK
SPANISH
All levels, day and evening classes, Monday-Saturday. Experienced native teachers. Group, private and semi-private classes. Standard Spanish, Business and Medical Terminology, Spanish for Social Services and cultural courses.
Fall term September-December.
Register Aug 28-31 (Mon-Thurs); 10 am-7 pm
30% Senior discount
The Spanish Institute
684 Park Ave (68th St) NY 10021
212-628-0420/ 0423



art" and "bad art." (The New School, online, October 1–November 30, $595.)

Pulp Fiction "Pulp magazines were America's popular reading from about 1895 through the mid-forties, and they encompassed almost every genre, from romances to Westerns to science fiction to detective," says instructor, corporate speechwriter, and photo researcher Kurt Brokaw. "A number of important writers in this country had their start in pulp magazines—Dashiell Hammett, Edgar Rice Burroughs, Erle Stanley Gardner. The course examines a whole slew of cult figures who have since been revived in everything from neo-*noir* films to the album covers of leading-edge rock groups like Foo Fighters." (The New School, Mondays, September 18–October 23, 7:45–9:30 P.M., $160.)

China Pop Lecture on China's new soap operas, tabloids, pulp-fiction novels, and films, by Chicago-based Chinese journalist and fiction writer Jianying Zha, author of a recent book of the same name. (China Institute, November 14, 6–7:30 P.M., $12.)

The Poetics and Politics of AIDS "I am committed to the idea that poetry is making some very important things happen," says poetry scholar and feminist Deborah Landau, untroubled by the specter of disastrous past attempts to tailor art to politics. "Poets are able to transform the ways AIDS has been culturally imagined. And my hope is that if we imagine this disease in a way that's no longer filled with hatred, there will be more funding for treatment." (The New School, Tuesdays, September 19–October 24, 7:45–9:30 P.M., $160.)

Political Art "The more difficult a time it is for the country, the better a time it is for the political cartoonist, because the difficult times make for rich material," says instructor and *New Yorker* cartoonist Stuart Leeds. "In this course, we'll take our assignments from the emerging 1996 presidential campaign and do caricatures, editorial illustrations, and general-themed assignments in a wide range of media, including computer-generated images." (Parsons, Thursdays, September 21–December 7, 6–8:30 P.M., $332.) ■

Business is busy reengineering itself. Isn't it time you did the same?

It's a different workplace: *it calls for different skills.*

Wherever you look, Corporate America is changing the way it goes about its business.

Companies talk about *reengineering*, or *restructuring*, or *reinventing* themselves. But whatever the words, the meaning is the same: business isn't business as usual any more.

For anyone planning a career, such changes can create ***new opportunities*** – but only if you're equipped with relevant, up-to-date skills and insights.

That's where New York University's School of Continuing Education can help you. Just as we've helped tens of thousands of other ***adult New Yorkers***.

Whatever your business or professional interest – whether you're just beginning a career, or well-advanced in one – we have more than ***2,000 courses*** to choose from. All are taught by an outstanding faculty, at convenient times and locations.

Call, write or fax for our fall bulletin. Or e-mail your name and address to sce-ads@nyu.edu. It's a kind of guide to your personal reengineering project.

The place to start:

Sports and Event Sponsorship

Job Search Series

Diploma in Credit Analysis

Interactive Multimedia

The Virtual College

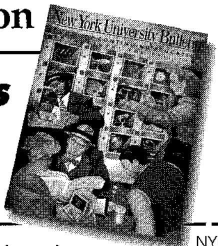
Small Business Management and Entrepreneurship

Facilities Management

Certificate in Arts Administration

Economic Trends and their Impact on Real Estate

Bachelor of Arts: Concentration in Organizational Behavior and Communication



Call for a free bulletin – 24 hours a day, 7 days a week.

1-800-FIND NYU, ext. 19

NY06

Mail to: School of Continuing Education, New York University
7 East 12th Street, 11th Floor, New York, NY 10003-4475
Fax to: **212-995-3656**

Please send me a free bulletin.

Name ____________________

Address ____________________

City/State/Zip ____________________

NYU is an affirmative action/equal opportunity institution.

©1995 NYU School of Continuing Education

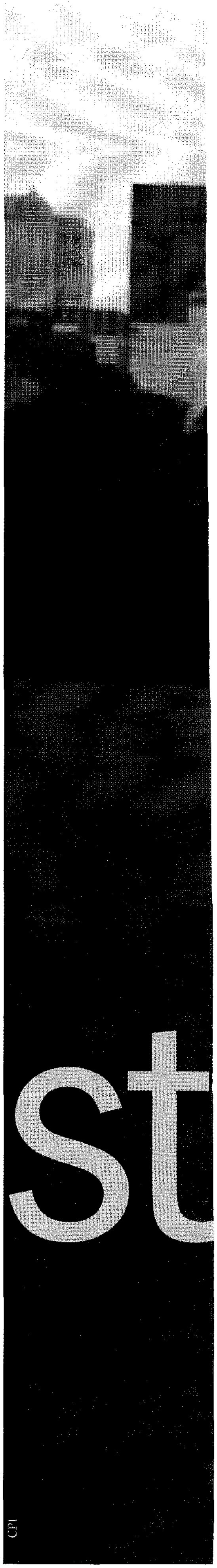
NEW YORK UNIVERSITY
A PRIVATE UNIVERSITY IN THE PUBLIC SERVICE
School of Continuing Education

Opera's Populist

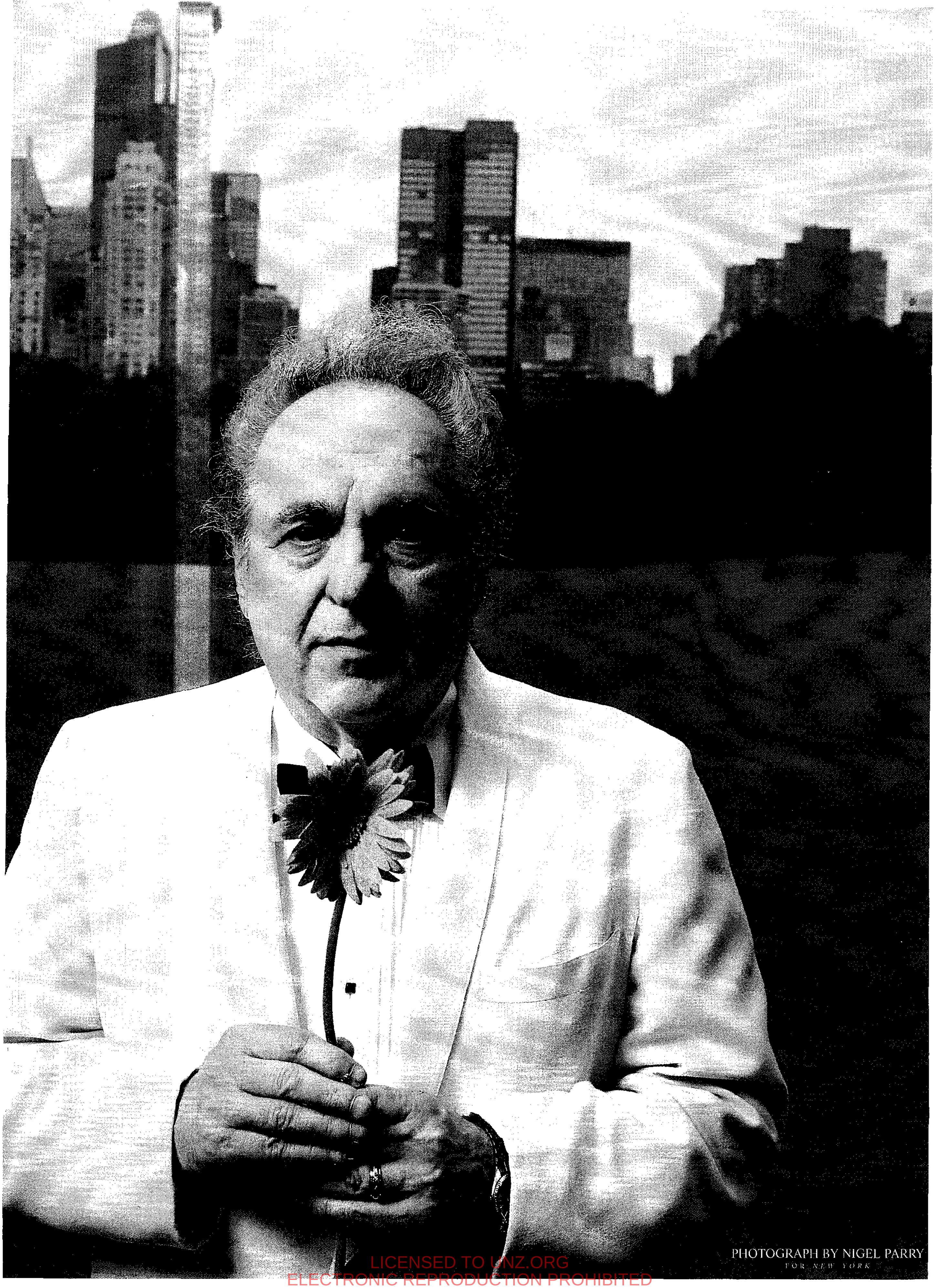
By Matthew Gurewitsch

Thirty years ago, Vincent La Selva was the next best thing after Arturo Toscanini. Now he conducts free opera in the park. How one man failed to break into the classical-music establishment—and why New Yorkers should be glad.

EVERY MORNING, A STOCKY 65-year-old named Vincent La Selva sets out from his cedar-shingled ranch house in Montclair, New Jersey, with a stuffed briefcase and an air of invincible purpose. Whatever your mental picture of a maestro, La Selva probably doesn't match it. You might imagine him as the man who sold you life insurance, or the maître d' at the family trattoria. In fact, La Selva is founder, artistic director, librarian, coach, fund-raiser, secretary, all-around factotum, and, most



CPI



PHOTOGRAPH BY NIGEL PARRY
FOR NEW YORK

La Selva conducting Verdi's *I Lombardi alla prima crociata* ("The Lombards on the First Crusade") this past June.

Why has La Selva's career not taken off? Is it that when you give art away free, you're pegged as an amateur?

important, conductor of a company called the New York Grand Opera. His daily destination is a twelfth-floor suite at Carnegie Hall. It's an impressive address, but rather bohemian digs: two tiny offices awash in scores and clutter, and, down the narrow hall, the rehearsal studio. You'll find the piano here, surrounded by chairs rescued from lawn sales and abandoned movie palaces, as well as a forest of music stands and some framed opera posters. You'll even spot, tacked up by the doorway, the requisite tatter of fringed maroon velvet.

In the summer, when full-orchestra rehearsals are required, La Selva moves on to the larger space he rents a half-block west of the Port Authority bus terminal. There are few creature comforts here either: no windows, and only drab corkboard walls. Off to one side, a red light flashes a danger signal no one present can make sense of or turn off. This is where eight soloists and some 60 orchestra members will run through Verdi's *Ernani*.

Carrying himself with more pent-up energy than grace, La Selva steps up to the podium, thick, fluffy hair flying up in a permanent state of excitement. His dark eyes dart across the room, and the expression of relief that plays across his soft features spells a "Whew!" of Dickensian intensity. "If it had rained on *Lombardi,*" he blurts out, "you wouldn't be seeing me here now!" Index finger at his temple, he pulls an imaginary trigger.

Lombardi (Verdi's early *I Lombardi alla prima crociata,* or "The Lombards on the First Crusade") is the opera he'd conducted the week before. Originally scheduled for 1994, it was a casualty of something more fortunate opera directors don't have to think about—the weather. For La Selva conducts under the most taxing of conditions: outdoors at SummerStage, on Central Park's Rumsey Field. But this is not a problem; La Selva is a very determined man. The New York Grand has been doing opera in Central Park since 1974, and not only that: Despite its paltry budget of $250,000 a summer, the New York Grand is also the only company that does its outdoor productions fully staged, with lights, sets, costumes, action—the works—for free. Its rarities and crowd pleasers attract up to 20,000 attentive listeners on a summer evening.

Last year, Mayor Rudolph Giuliani gave La Selva the coveted Handel Medallion, New York City's highest distinction for achievement in culture and the arts. La Selva's name joined an honor roll that includes Louis Armstrong, George Balanchine, Leonard Bernstein, Marc Chagall, Charlie Chaplin, Martha Graham, John Lennon, the Metropolitan Opera, and Isaac Stern.

You would suppose that a conductor in such company would need a second stick for beating away offers. But no. To the baffled outrage of La Selva's admirers, the Met has never taken notice of his existence, and an on-again, off-again relationship with the New York City Opera foundered in the eighties, apparently for good. His symphonic fortunes have been little brighter. Apart from a three-year stint as music director of the Greater Trenton Symphony in New Jersey and a handful of guest shots in such unlikely spots as Lansing, Michigan, and Brno, Czechoslovakia, he has had to create his own opportunities.

BACK IN 1957, WHEN LA SELVA was 28, he founded the all-volunteer Xavier Symphony Society, which regaled New Yorkers first with free symphonic concerts, then with opera. Those were heady times. The legendary Arturo Toscanini had died that year, and according to the buzz in certain quarters, this young American was his spiritual heir. La Selva and his band played at St. Francis Xavier High School on West 16th Street, which had an auditorium that

Photograph by Frances M. Roberts.

was the replica of an elegant Italian opera house. (It has since been torn down.)

One evening, the composer Gian Carlo Menotti, whose TV opera *Amahl and the Night Visitors* had secured his reputation in the early fifties, went downtown to check out the Xavier revival of his opera *The Saint of Bleecker Street.* The melodrama had scored a hit on Broadway several years before. In the packed house, Menotti followed his stigmatic heroine's fate with mounting emotion and eventually tears. When the curtain fell, he rushed backstage to throw his arms around La Selva. He was also curious to know, pro to pro, what La Selva had spent on the production. About $1,100, La Selva told him.

"Gian Carlo flipped out," recalls the tenor Enrico DiGiuseppe, who sang the hotheaded Michele that evening and rejoined La Selva in Central Park this July in *I Due Foscari* ("The Two Foscaris"). "He said, 'What?! Eleven hundred dollars?!'

" 'Vincent said, 'Yeah, well, considering the wood and the canvas and the paint . . .' And Gian Carlo said, 'Eleven hundred dollars?! My production cost $100,000, and it didn't look this good.' "

In 1965, when the urbane Austrian-born conductor Julius Rudel, general director of the New York City Opera, decided to revive Menotti's *Saint,* the composer remembered the Xavier performance and insisted that Rudel bring in La Selva, along with key members of his cast. Rudel complied, then kept La Selva around for bread-and-butter assignments around the house.

The results were at times astonishing. The percussionist Howard van Hyning remembers a *Tosca* that La Selva conducted without a single orchestra rehearsal. "The performance started to take on its own life. I just got carried away, even though I was having to pay attention to my part. I was listening to the broad meaning in the music that hadn't been there before. The intensity just carried you away. At a certain point, I just started to cry from being so moved by what was going on. It didn't have to do with what was happening in the dramatic moment. It was the rightness of what Vincent was doing, the sort of deep knowledge he had of the score and the love of it."

So why has La Selva's career not taken off? Was it for lack of a tailor? On the podium, La Selva can cut a rumpled figure, cuffs shooting out, all unruly, from the sleeves of his swallowtail coat. Or is it that deceptively meek face, so devoid of the severe, demonic grandeur of a Toscanini, whose fiery eyes flashed from deep sockets under that hard, noble cranium? Is La Selva perhaps quite simply a prophet without honor? Or is the trouble that when you give away your art free, the power brokers peg you as an amateur and never change their minds?

Some people insist there is a plot. A budding conductor still in his teens named Cesare Civetta, writing for *The Italo-American Times* in the late seventies, collected blind quotes from musicians citing La Selva's loyalty, his passion, his respect for the composer's intentions, the clarity and expertise of his baton technique, his power at climaxes ("almost a sexual thing, directly related to orgasm"). On the other hand, Civetta's sources conceded, La Selva was outspoken, and not only that: "La Selva doesn't play the cocktail circuit, nor does he go to bed with men, and perhaps this has done damage to his career."

The bit about the cocktail circuit comes close to the mark. There is a certain political naïveté about La Selva. But there is also a villain of sorts in the La Selva saga: Julius Rudel. For whatever reason, La Selva's accomplishments at City Opera seem to have sat ill with the boss. There was no big blowup. La Selva was silently made to disappear. Rudel pooh-poohs the suggestion that it was a matter of jealousy. "He wasn't what we were looking for," Rudel says now. "I wanted someone with basic stylistic information to impart to our people about Italian opera at its best, not its worst. I wish it had worked out with La Selva. It wasn't to be."

Are we to understand that La Selva's "stylistic information" was Italian opera at its worst? "I don't think loud and fast is the answer to every problem," Rudel sighs. "It was many years ago. I wouldn't presume to know the specifics at this moment."

LA SELVA DOES NOT DENY THAT he favors brisk tempi; he likes to shake things up, to keep performers on their toes. It is also the case that in animated passages, he tends to observe the loud dynamic markings more scrupulously than he does the soft. But he also has the rare gift of letting a big phrase breathe. Asked to characterize his style, he starts rather tentatively:

"What I try to do is reflect what the feeling of the music is. To feel physically where everything fits and how it fits. It's dangerous when someone says you must only play what's written down. What is performing? Interpreting? Where is the room for personality? For freedom? I try not to negate all the great things learned by great performers of the past. It's pretentious that someone thinks he's gonna wipe the slate clean, like no one before knew what to do or what was right! I read music as well as the next person. But show me where it shows expression! I don't want to be bound by the printed page. I think Verdi would approve. As long as it's within taste!" La Selva will gladly let a soprano end a strenuous long section with an unwritten high note: "It's a flourish! To me, a home run is not in bad taste."

Last summer, La Selva embarked on his boldest project yet: the "Viva Verdi!" festival, an unprecedented survey of all 28 of the composer's operas in chronological order, building to the *Requiem* (indoors) on January 27, 2001, the hundredth anniversary of Verdi's death. Even well-traveled Verdi groupies will be encountering many of the scores onstage for the first time; no one before La Selva has ever attempted anything like this. (The season concludes this week on August 2 with *Giovanna d'Arco* ["Joan of Arc"].)

And it is Verdi he turns to in support of his views, citing chapter and verse from operatic life in Verdi's own day. The list of partisans he has won over is impressive. There was the late B. H. Haggin, author of indispensable volumes on Toscanini, who in the sixties likened La Selva to the departed "Old Man," ascribing to the young maestro "what Bernard Shaw described as the highest faculty of a conductor, namely the 'magnetic influence under which an orchestra becomes as amenable to the baton as a pianoforte to the fingers'—and not only an orchestra but singers." There is Robert Hupka, who was, in the forties, librarian of RCA Victor's test pressings of the Toscanini recordings, and who in the sixties began telling anyone who would listen (and *anyone* in those civilized days included newscasters and talk-show hosts for CBS radio and television) that of living conductors, La Selva was "closest to the maestro." "La Selva is the only conductor to the present day who has the gift of the pulse," he said the other day. "He makes the music live." There is the Verdi scholar George Martin, who went on record in the British journal *Opera* as saying that for his money, "La Selva is probably the best conductor of Verdi, and perhaps also of Puccini, currently at work in New York. On most nights he is better than Levine or Solti or Sinopoli." The diva Licia Albanese, whose *Traviata* for Toscanini ranks with the very greatest, comes to La Selva's shows often and sits beaming in the front row.

BORN TO WORKING-CLASS ITALIAN PARENTS in Cleveland, La Selva grew up with lots of music in his ears: his uncle's jazz band practicing at his grandmother's house, bright trumpets "singing" the soprano part with the bands the factory workers played in on feast days. Barely in his teens, he was playing trumpet himself at strip joints and dance halls as often as six nights a week. After violent battles with his father, he dropped out of high school to hit the road with the band of the jazz pianist Jack Olson. A few months later, Olson's band had folded, and the youngest lead player in the country was once again embroiled in violent battles with his father. This time, the elder La Selva prevailed, and Vincent reluctantly returned to school. By now, he was also studying classical music in a serious way. A teacher pointed him toward the Juilliard School, "which," La Selva notes, "I'd never heard of."

At Juilliard, he started out as a trumpet major but soon switched to conducting, with which he already had considerable practical experience. Another prescient teacher had turned the boy loose on the school orchestra when he was in seventh grade. "For some reason," La Selva says, "this man asked me to conduct. He wasn't too happy after a while, because I started yelling, telling everybody how to play."

At Juilliard, La Selva kept yelling and telling people what to do. When members of the Juilliard Orchestra played hooky rather than school-assigned run-throughs of work by composition students, La Selva took it upon himself to round them up on his and their own time. On one occasion, he summoned a particularly recalcitrant clarinetist. " 'You're going to make me play this crap?' the guy told me, with the composer sitting right there!" La Selva remembers. "And I told him, 'Sit down and play. This is what we're going to do.' "

Nearly four decades on, he yells less. But he is still giving orders.

"Don't look down; look up!" La Selva hectors his forces. "You hold the notes too long! You gotta watch! Remember the Golden Rule! Don't listen! Watch! You must watch my stick at all times." He points to his chest. "Let the sound go right down to your heart. You sing too much from the neck up."

This is about as far as La Selva is willing to venture down the primrose path of metaphor. "Everything's expression!" he calls out. "Got it? . . . If you sing what I conduct, it'll be all right. I'm not just making a breeze in a room. Learn to read me, and you'll already have done pretty well." He intones the passage in a reedy tenor, which breaks, but the feeling is incandescent.

MANY OF THE PLAYERS La Selva uses in the pit today go back to the Xavier era. Some of them occupy regular positions with the New York City Opera; the rest are drawn from the same large pool of freelancers that supplies such ensembles as the Brooklyn Philharmonic and the American Symphony Orchestra, not to mention Broadway musicals. Desk by desk, the players don't compare to their counterparts at the institutions their leader speaks of in tones of greatest awe (the Metropolitan Opera Orchestra and the Vienna Philharmonic), but La Selva wrests from them every last particle of music they have to give. As critic after critic has noticed, the grand emotional arc of La Selva's performances far transcends the sum of the parts.

As for the soloists, at the New York Grand, you must not hope for the big or biggish names that dress up the Met's alfresco excursions. "I can't get a $15,000 artist," La Selva says, naming a fee that is actually just a fraction of a real superstar's. "I don't bother to try." Such an artist might also balk at the deplorable sound system. Yet La Selva fields casts that are often highly presentable. The handsome soprano Cynthia Springsteen, who took the killer role of Giselda in *I Lombardi* earlier this month, is no actress, but she boasts a rich, imperious instrument, a technique that laughs at such difficulties as a staccato scale, and a fine sincerity of expression. And she has high C's and D flats to burn. Not to be outdone, the Bulgarian bass Valentin Peytchinov (who shares a teacher with the renowned Samuel Ramey) made a big, noble noise, articulated his words with textbook clarity, and tossed in a generous sprinkling of unwritten F's and G's, both high and low, without thereby violating musical decorum.

In short, La Selva's artists are prepared and know their work; they never disgrace themselves by desperate high notes held on to for dear life, or lazy tempi, or other such provincial vulgarities. The productions are bare-bones, with generic costumes pulled from stock. There can still be the occasional *coup de théâtre*. At the end of *Lombardi*, when the cast, in silhouette, turned to gaze upon a brightly lit little flat of Jerusalem with Lombard flags flying, the tableau looked radiant.

La Selva has never taken a salary from his company. "Not that I don't want to," he allows. "I hope that changes." He no longer looks for anyone else to donate labor, apart from the odd volunteer at the office and extra members of the chorus. And given the resources at his disposal, what he achieves falls little short of the trick with the loaves and the fishes. New York Grand Opera's principal sponsor, the Dime Savings Bank of New York, has been kicking in about 10 percent of the summer budget for the past three years. The National Endowment for the Arts, on the other hand, has yet to bestow its seal of approval, and may not survive to do so.

"I think," says the violinist Joseph Diamante, who has played for La Selva over the course of three decades, much of the time in the key role of concertmaster, "that Vince should be a candidate for a MacArthur award." If he won the "genius" grant, maybe La Selva could at last quit moonlighting at the Juilliard School, where his courses in opera appreciation and in conducting have been selling out since they began in 1969. It is hard to imagine, though, that he would want to give up private coaching. Or that Danny, his wife, would want to stop selling real estate. Nor does one imagine much of any discretionary money flowing into La Selva's own pocket. Maybe he would splurge on a trip to Italy. It would be his first. ■

"La Selva is probably the best conductor of Verdi, and perhaps also of Puccini, currently at work in New York."

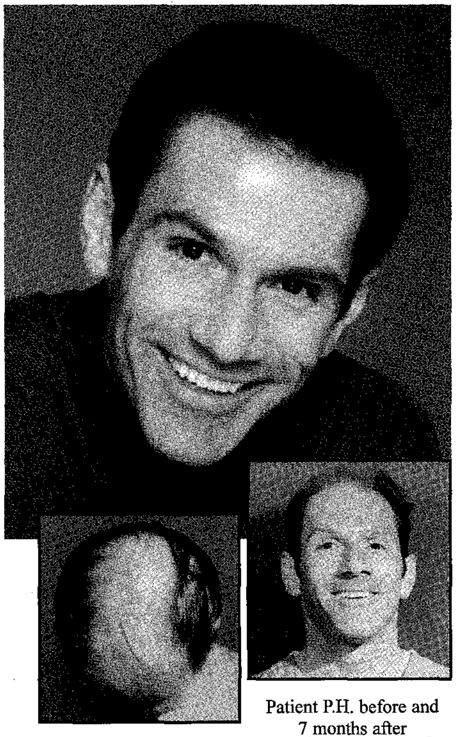
SUMMERSTAGE

Crowds gather for *I Due Foscari* ("The Two Foscaris") in July.

Photograph by Frances M. Roberts.

"If You Want A Great Hair Transplant In New York, You Have To Pay A Fortune, Right?"

WRONG!



Patient P.H. before and 7 months after 1 session of 1745 grafts

Call 1-800-NEW HAIR

1-800-639-4247

New York Area Offices

Hair transplantation is the only natural, practical solution to male pattern baldness. At **New Hair Institute**, a medical group, we pioneered the Fast-Track^{sm} method where we can transplant thousands of one, two, and three hair grafts in a single session. You won't have to pay $25-$50 per graft. With our standby program, you'll pay as little as $5 per graft (call for our fee schedule). Throw away your old ideas about what a hair transplant looks like. You don't have to settle for the "pluggy" look. But don't take our word for it. Call us about our free seminars where you can meet patients to judge the quality or our work for yourself. We also encourage you to schedule a consultation in one of our offices with an NHI physician and see other patients and a surgery in progress. All callers will receive our video and three informative books free of charge.

Call 1-800-NEW-HAIR.

Frequently Asked Questions:

Q. Why will the transplanted hair grow where my old hair fell out?

There is nothing wrong with the scalp in the balding areas. It's the actual hair follicles which were genetically programmed to die. The hairs on the back & sides of your head are permanent and will grow for the rest of your life.

Q. If I have already had a hair transplant that gave me a "pluggy" look can I still be helped?

Yes, at NHI we have extensive experience in correcting these problems.

Q. I've seen several hair transplant physicians, and their techniques all vary. How do I choose a doctor?

You should select a physician:

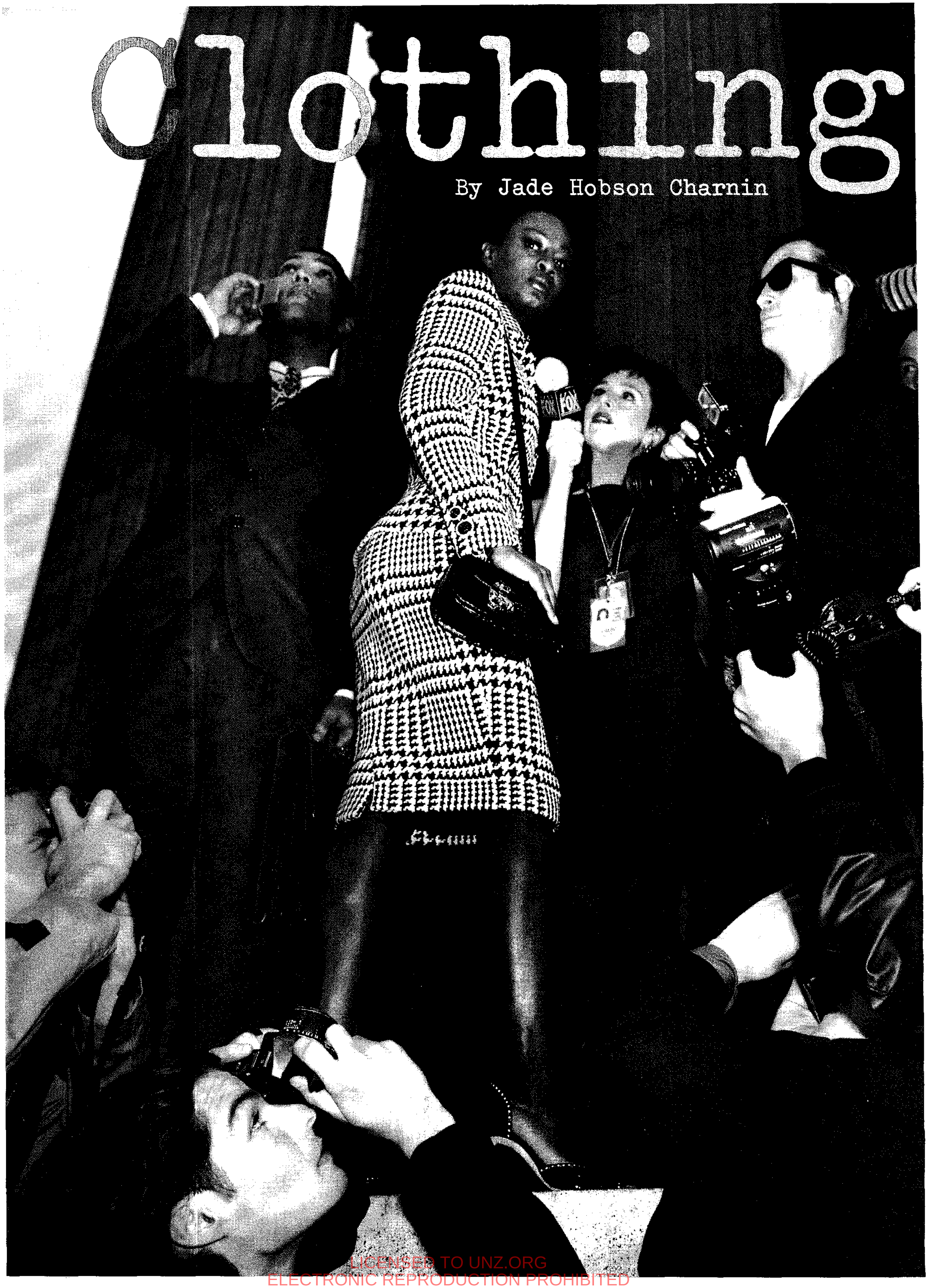
1. Who specializes in hair transplant procedures full time.
2. Who uses the smallest grafts possible.
3. Who can complete the restoration in the fewest number of procedures, by placing large numbers of grafts in each procedure.
4. Who is willing and proud to introduce you to his patients, who are, in turn, proud to be seen.

Q. Can hair loss from a face lift be restored?

Yes, with delicate single hair grafts.

Clothing

By Jade Hobson Charnin



Arguments

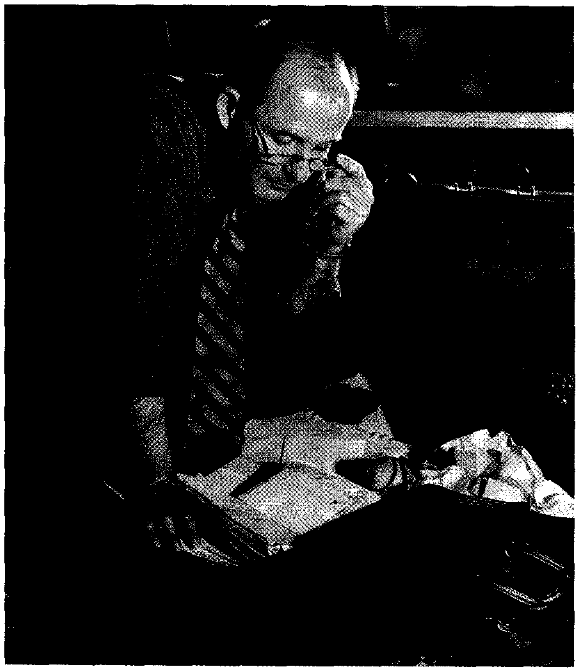
Gavel-to-gavel coverage of suits from the new fall collections (and not a tort among them).

Top row (left to right): on Jean-Marie, suit, $1,250, and shirt, $350, by Dolce & Gabbana; *tie by Dolce & Gabbana*, $120 at Barneys New York and Saks Fifth Avenue; briefcase, $880 at Salvatore Ferragamo. On Erica, suit by Gianni Versace, $2,640 at Bergdorf Goodman; bag $3,550 at Gucci; pumps, $445 at Manolo Blahnik. *On Rosanna Scotto*, dress by Zoran, $900 at Henri Bendel and Saks; tights by Wolford. (Hair by Jennifer Lawrence, Licari Color Group.) On Patrick McMullan, jacket by Helmut Lang, $900 at Charivari 57 and Bagutta; pants, $387, and shirt, $163, by Helmut Lang at Barneys. On G.K., windbreaker, $160 at A.P.C. Bottom row (left to right): on Jeff, corduroys, $58, and jacket, $295, at Tommy Hilfiger. On Jonny, shirt, $250 at A.P.C. On Georg, raincoat *by Calvin Klein, $925 at Barneys and Saks;* jeans by Guess, $64 at Bloomingdale's and Macy's. On Yuichi, jacket by SO, $630 at Saks and Charivari 57.

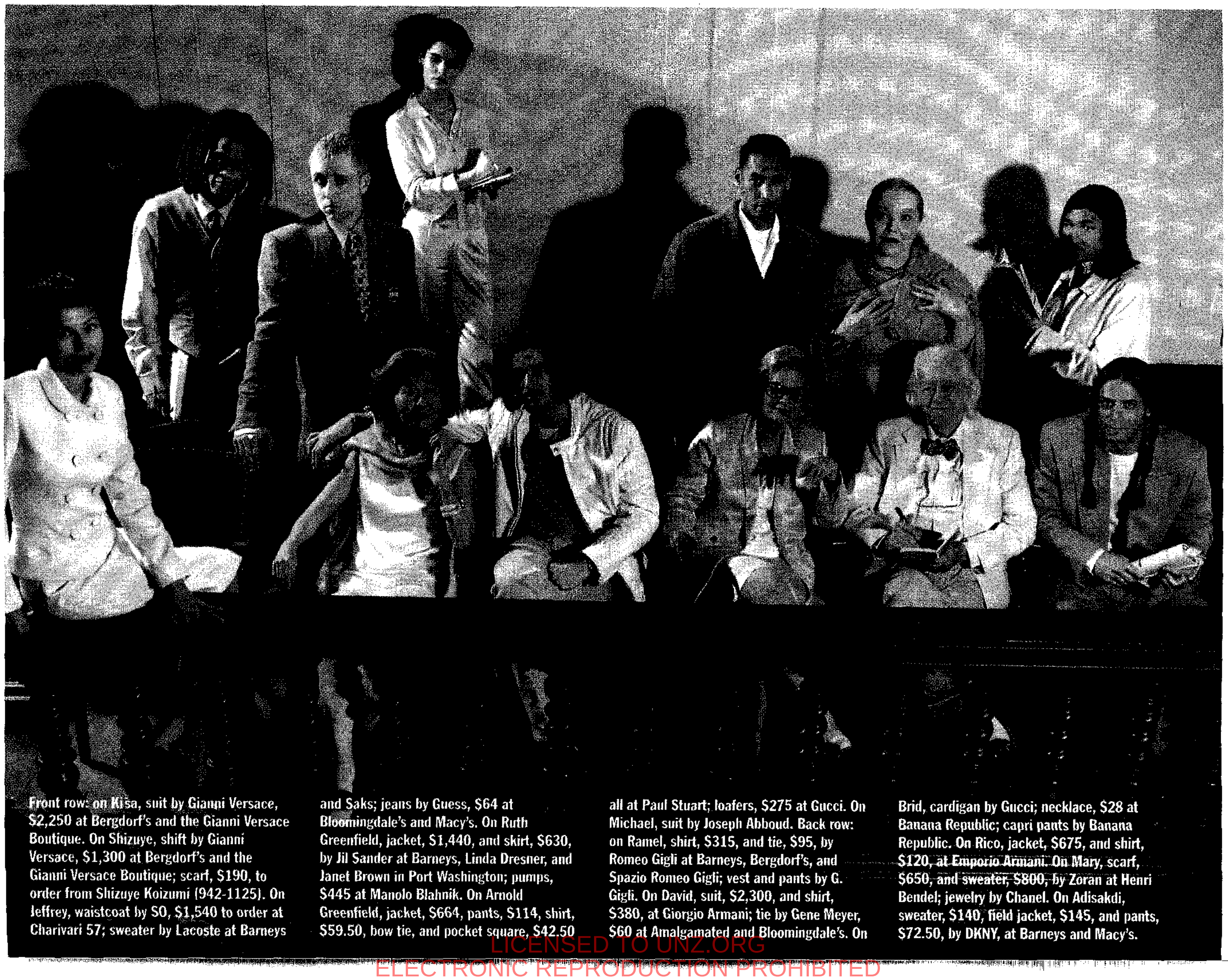
Photographed by
Timothy Greenfield-Sanders

Sweater, $1,200, and skirt, $420, by Ungaro at Saks and Emanuel Ungaro; loafers by Chanel; jewelry by Barry Keiselstein-Cord at Bergdorf's. Model: Siberia.

The legal system.
It's the fastest-growing
spectator sport
in the U.S. And what
Marcia Clark and Johnnie
Cochran throw on every
morning is big news.
Suddenly, an invitation
from Norman Goodman at
the county clerk's office
is as appealing as a
ticket to a Bryant Park
fashion extravaganza.



On Robert Pincus-Witten, shirt, $145 at A.P.C.; tie, $38, and trousers, $128, at J. Crew; belt, $34 at Kenneth Cole. Briefcases (standing): rear, $3,000 at Gucci; middle, at Louis Vuitton; front, $880 at Salvatore Ferragamo; watch by Tourneau.



Front row: on Kisa, suit by Gianni Versace, $2,250 at Bergdorf's and the Gianni Versace Boutique. On Shizuye, shift by Gianni Versace, $1,300 at Bergdorf's and the Gianni Versace Boutique; scarf, $190, to order from Shizuye Koizumi (942-1125). On Jeffrey, waistcoat by SO, $1,540 to order at Charivari 57; sweater by Lacoste at Barneys and Saks; jeans by Guess, $64 at Bloomingdale's and Macy's. On Ruth Greenfield, jacket, $1,440, and skirt, $630, by Jil Sander at Barneys, Linda Dresner, and Janet Brown in Port Washington; pumps, $445 at Manolo Blahnik. On Arnold Greenfield, jacket, $664, pants, $114, shirt, $59.50, bow tie, and pocket square, $42.50 all at Paul Stuart; loafers, $275 at Gucci. On Michael, suit by Joseph Abboud. Back row: on Ramel, shirt, $315, and tie, $95, by Romeo Gigli at Barneys, Bergdorf's, and Spazio Romeo Gigli; vest and pants by G. Gigli. On David, suit, $2,300, and shirt, $380, at Giorgio Armani; tie by Gene Meyer, $60 at Amalgamated and Bloomingdale's. On Brid, cardigan by Gucci; necklace, $28 at Banana Republic; capri pants by Banana Republic. On Rico, jacket, $675, and shirt, $120, at Emporio Armani. On Mary, scarf, $650, and sweater, $800, by Zoran at Henri Bendel; jewelry by Chanel. On Adisakdi, sweater, $140, field jacket, $145, and pants, $72.50, by DKNY, at Barneys and Macy's.

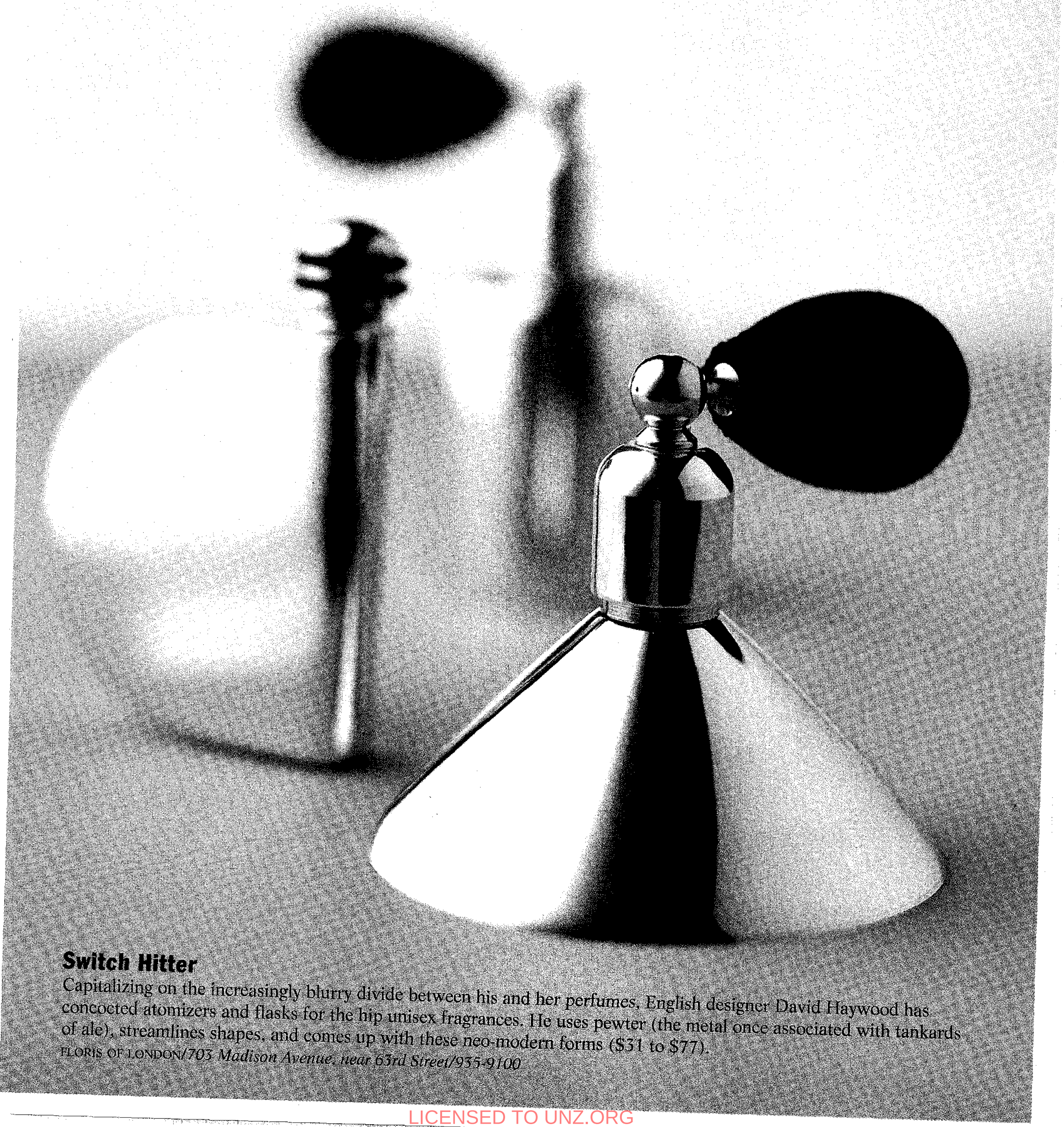
Left to right: on Ronald Kuby, suit, $784, shirt, $108, and tie, $89.50, at Paul Stuart. On William Kunstler, suit, $850, shirt, $145, and tie at Polo/Ralph Lauren. Judge: Ealan Wingate. On Erica: bodysuit, $1,285, and skirt, $1,175, by Ralph Lauren Collection at Polo/Ralph Lauren; belt, $32 at Banana Republic. On Robert Pincus-Witten, jacket by SO, $670 at Charivari 57, Charivari Madison, and Saks; chinos by SO, $300 at Charivari 72 and Saks; tie by Gene Meyer, $60 at Amalgamated, Bloomingdale's, and Saks.

Men's-wear stylist: Vincent Boucher
Fashion associate: Elizabeth Shepherd
Production: Michel Voyski of 8 co. and Ealan Wingate
Prop stylist: Michael Green
Assistant production coordinator: G. K. Reid
Makeup: Kian Stave of 8 co.
Hair: Edward Tricomi for Warren-Tricomi Salon
Fashion assistants: Anna Levak and Jonny Lichtenstein
Photographed at the New York State Supreme Court building.

BEST BETS

BY CORKY POLLAN

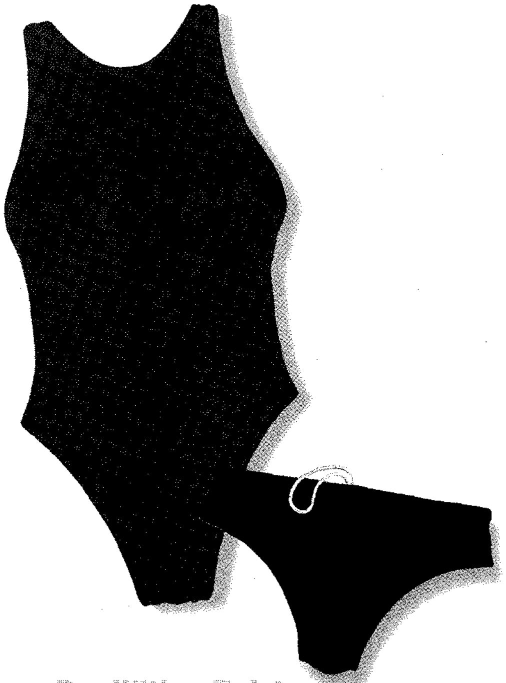
The best of all possible things to buy, see, and do in the best of all possible cities



Switch Hitter

Capitalizing on the increasingly blurry divide between his and her perfumes, English designer David Haywood has concocted atomizers and flasks for the hip unisex fragrances. He uses pewter (the metal once associated with tankards of ale), streamlines shapes, and comes up with these neo-modern forms ($31 to $77).

FLORIS OF LONDON/*703 Madison Avenue, near 63rd Street/935-9100*



Dry With a Twist

The calendar reads August, but stores are already outfitted for October, so searching for a bathing suit can turn into a maddening hunt. But The Finals, where competitive swimmers go for their suits, carries an abundance of styles year-round. The company's new fabric—AMX—is lighter in weight than conventional materials, dries faster, and comes in snappy, neatly structured styles and in these colors, plus blue and navy (men's trunks, $21; women's maillot, $38).

THE FINALS/*1466 Broadway, near 41st Street/302-1308*

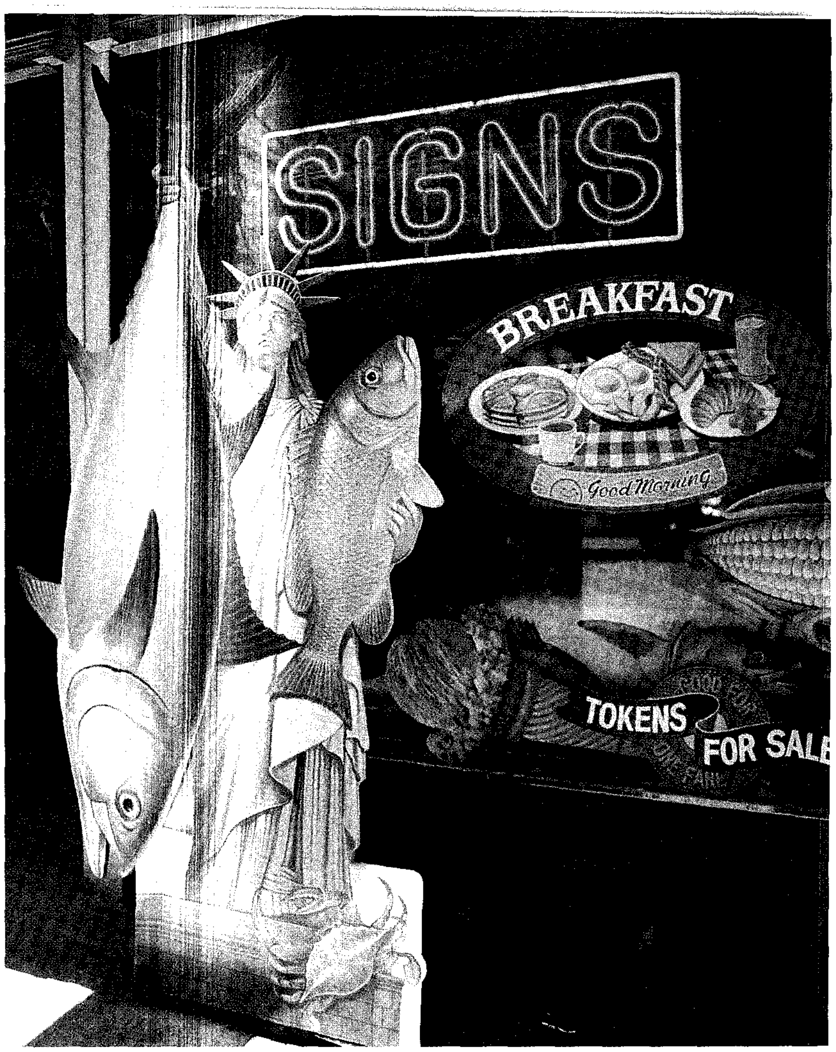
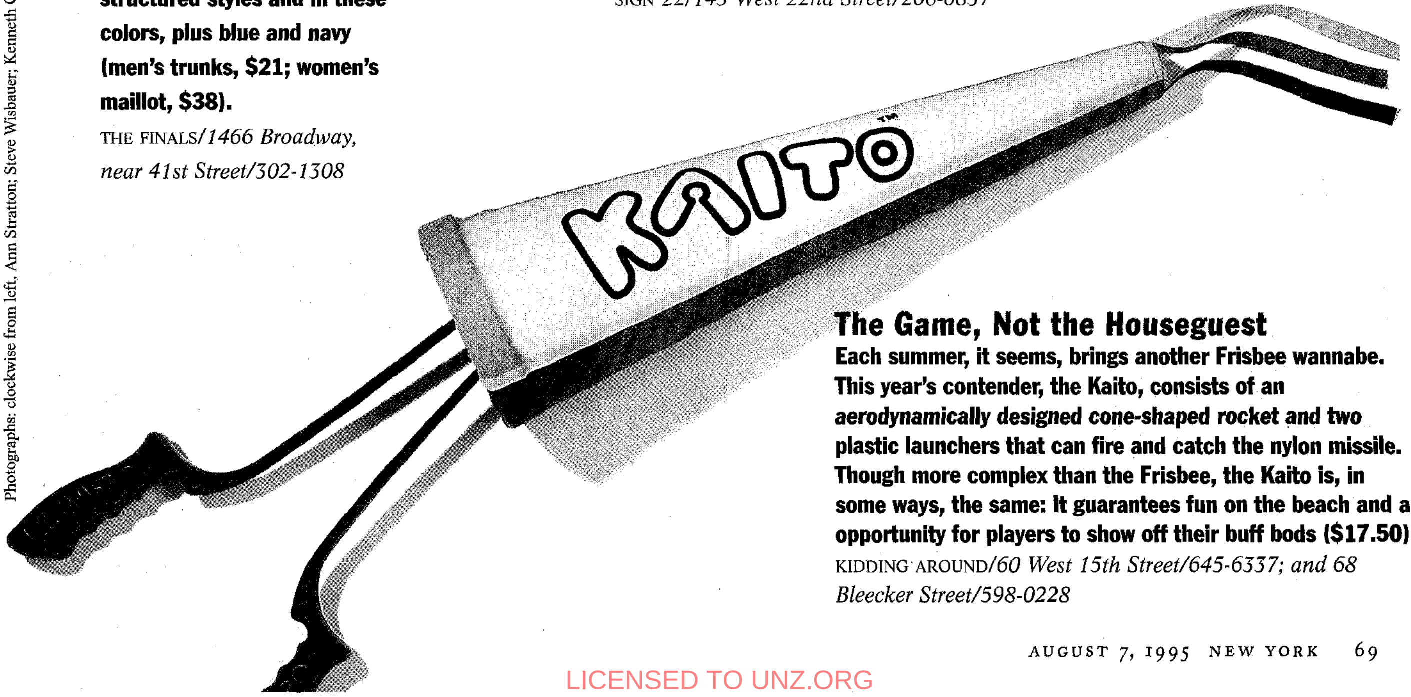


Image Maker

Double takes are understandable when passersby peer into Sign 22. Six-foot-tall ice-cream cones, hawks in flight, the Statue of Liberty with an albacore tuna in one hand and a red snapper in the other, and seductively draped Varga-ish women cover the walls and floor. They're the work of Korean artist Doo Jong Kim, who jigsaws and hand-paints signs of wood, plastic, and metal. He'll tackle any style and image that you can think up (from $150 to $500; allow two weeks).

SIGN *22/143 West 22nd Street/206-0837*



The Game, Not the Houseguest

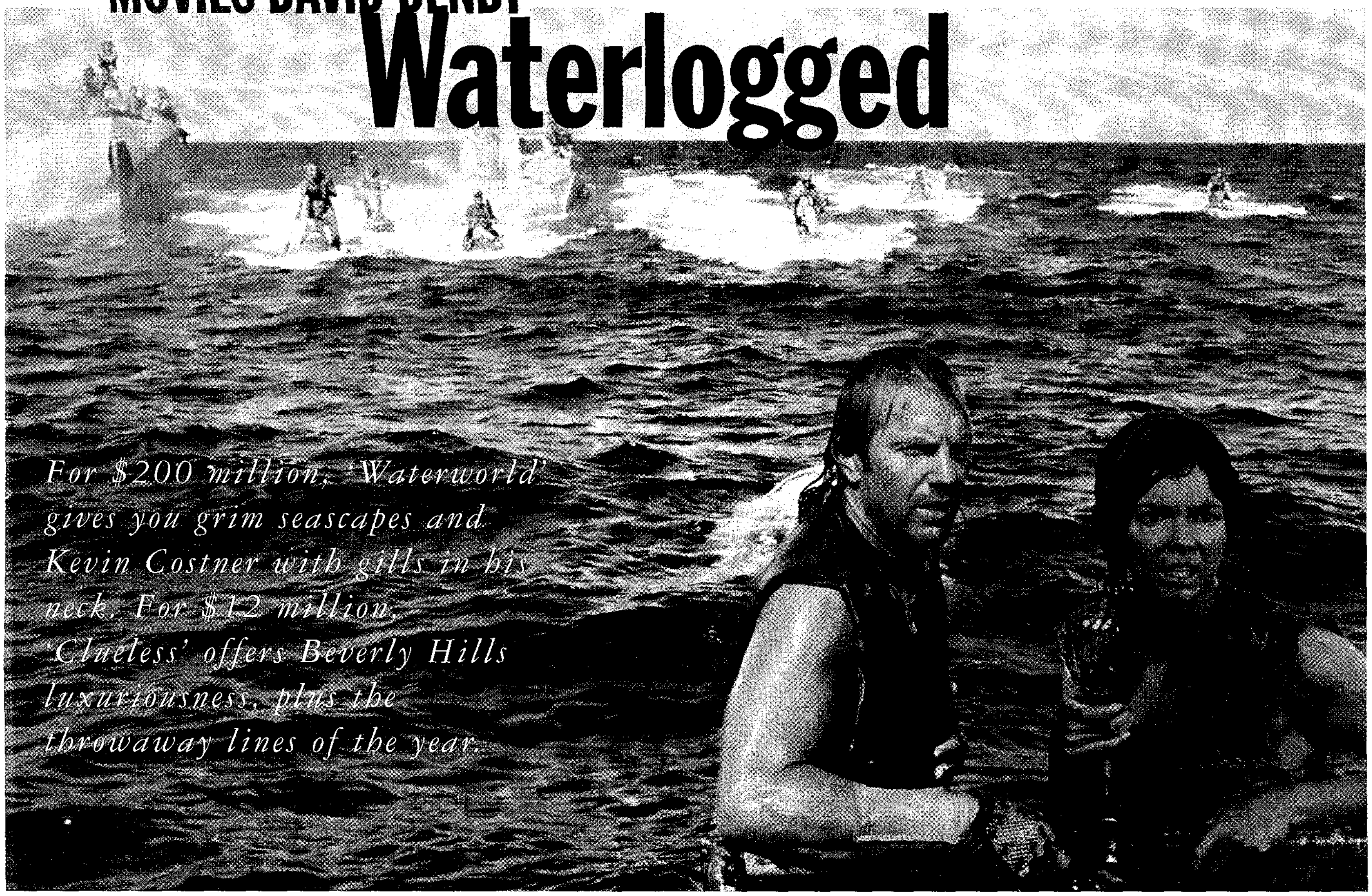
Each summer, it seems, brings another Frisbee wannabe. This year's contender, the Kaito, consists of an aerodynamically designed cone-shaped rocket and two plastic launchers that can fire and catch the nylon missile. Though more complex than the Frisbee, the Kaito is, in some ways, the same: It guarantees fun on the beach and an opportunity for players to show off their buff bods ($17.50).

KIDDING AROUND/*60 West 15th Street/645-6337; and 68 Bleecker Street/598-0228*

Photographs: clockwise from left, Ann Stratton; Steve Wisbauer; Kenneth Chen; Steve Wisbauer.

MOVIES DAVID DENBY

Waterlogged



For $200 million, 'Waterworld' gives you grim seascapes and Kevin Costner with gills in his neck. For $12 million, 'Clueless' offers Beverly Hills luxuriousness, plus the throwaway lines of the year.

They're all wet: Kevin Costner and Jeanne Tripplehorn in *Waterworld*.

Waterworld COST SO MUCH MONEY (PERhaps $200 million) that you really can't get indignant about the sum. An *$80 million* budget is an outrage: I'm shocked by anyone's spending that much money on a movie. But a budget of $200 million is beyond outrage; it's a joke, or perhaps a portent of something. The figure is meaningless, since it bears no relation to anyone's need or the audience's pleasure. Why not $300 million? Why not devote all of Hollywood's money to making just one movie each year? The entire industry could be employed in a single billion-dollar production, and critics, their lives made useful at last, could review first the trailer, then the product tie-ins, then the CD-ROM version. . . .

All right, everyone calm down. I would, however, like to know something from the people who made *Waterworld*—Kevin Costner and his partner in folly, Kevin Reynolds, and the various screenwriters and producers (I shall leave them nameless and spare their parents embarrassment). What is it about water? Did these fellows look at the ocean and offer the mountain climber's rationale for scaling a peak—because it's there? Water may be the most beautiful thing on the Earth (I'll take meadows, myself), but there's a good reason no one ever constructed an entire futuristic world on water before, and the reason isn't simply that it's difficult. People enjoy looking at calm expanses of water because the stuff is soothing, even boring—not as busy, you know, as downtown Tokyo. But what could make anyone think that a stage of shifting liquid without feature or variation, without storms or surf, would be a good setting for an entire movie?

Waterworld isn't a catastrophe. It isn't even bad. But it's not terribly interesting either. The plot has the fatalistic simplicity of an old B-movie. We're in the dreadful future, when the melting of the polar ice caps has covered the surface of the Earth with wet stuff. A few survivors, taunted by fantasies of dry land, hang on to the remnants of the earlier civilization, including the Mariner (Kevin Costner), a sort of human amphibian, at home on land and on sea, where he breathes through gills behind his ears that bear an unfortunate resemblance to . . . Anyway, many of the other survivors live in huge rust-colored "atolls," composed of the floating detritus of the old civilization—pipes, spars, girders, wheels, bits of plastic and rubbish, the pieces joined together in intricate Rube Goldberg machines. The people are mostly cracked, or at least desperate and cruel, and there are raunchy pirates led by Dennis Hopper called "smokers" (they do); they roar into view like demented bikers and attack anything that moves.

Pretty grim stuff. And pretty monotonous, too, since the human relations are rudimentary and the water stretches to the horizon completely. There's only so much you can do on water without beautiful ships or intricate relations of power and love. The filmmakers reach the limits of physical inventiveness after about an hour—Mariner's personal trimaran, made of oil-blackened stovepipes, does everything but fly—and then they are stuck repeating themselves. One senses a constant strain, the anxious labors of technicians setting themselves insuperable "problems" and then grimly "solving" them. Is this true heroism or an elaborate kind of idiocy made possible by money? The floating city that the set designers have so laboriously built doesn't even

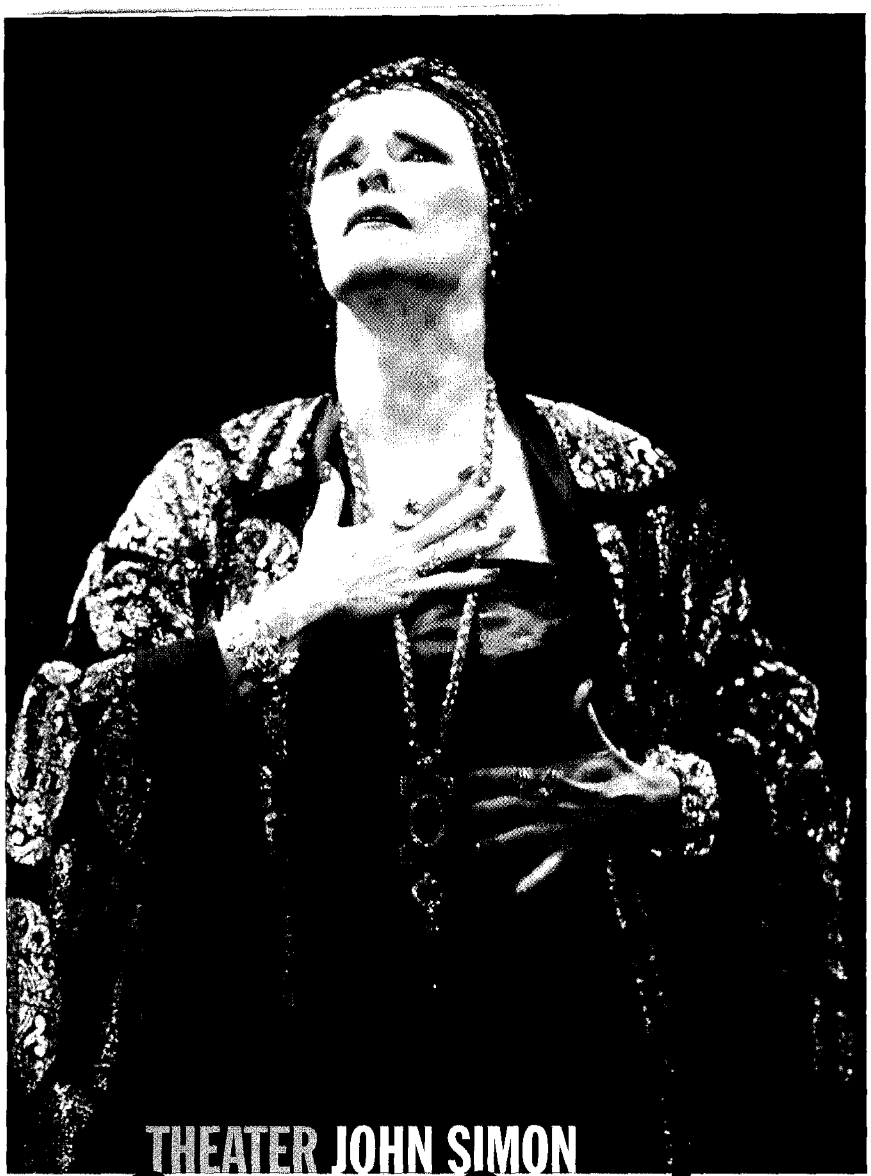
Photograph by Ben Glass/Universal Pictures.

photograph well: All the intricate levels of it are colored the same rust brown, and one can hardly see what's there. The characters wear ugly fish-skin rags and talk in some nasty melted-ice-cap dialect, and everything is generally dank, wet, violent, and tawdry. (You would think that even if the people are fishy, they would at least be clean.) *Waterworld* has a certain rancid consistency to it, but I wouldn't describe it as fun. Costner runs, jumps, and leaps with earnest determination—there isn't a joke in this man anywhere—and the beautiful Jeanne Tripplehorn, who's stuck with him on the trimaran, nearly turns herself inside out trying to provoke *some* response. *Waterworld* offers adventure without the romance of adventure: Kevin Reynolds has made a grindingly "authentic" version of a world that doesn't exist. To top it off, the director and the screenwriters dare to preach at us: The ice-cap disaster was produced by human excess and greed. On their way to completing the most expensive movie ever made, Costner, Reynolds & Co. must have had plenty of time to absorb the lesson.

CHER (ALICIA SILVERSTONE), WHO LIVES with her father in a Beverly Hills mansion, picks out her clothes by computer and drives to her high school in a white Jeep, where she walks in state across the sunny school courtyard, shrugging off the grubby boys who launch themselves into her path ("As *if!*" she cries indignantly). With her big shoulders, big hair, big mouth, a friend on her arm, she's so preposterously majestic that you can't find it in your heart to dislike her, especially since she doesn't have a mean bone in her body. Amy Heckerling's terrific comedy **Clueless** is a worthy successor to her *Fast Times at Ridgemont High* (1982), which, in memory, stands out from the *Porky's* era of teen exploitation like a diamond glistening in trash. In *Clueless,* Heckerling affectionately joshes the fab life of a Rodeo Drive princess, creating a look, a code of manners, and a hilarious jargon that enclose Cher and her friends in their own boutique of pastel-pink self-consciousness. The movie goes like a shot, with narration pulling the sequences together, but you won't have trouble seeing everything—Heckerling doesn't go in for flash-cutting and mess. A teen party is people having a good time, not a saturnalia. The resplendent Miss Silverstone, 18, late of those ubiquitous Aerosmith videos on MTV, appears to be some sort of deluxe found object; she is very funny and entirely likable. Her Cher doesn't know the name of anything, and she has an unfortunate experience explaining policy on Haitian immigration to her class, but she reminds me of Judy Holliday's blonde ditzes from 40 years ago: The more she babbles, the shrewder she seems. The surprise of her character in *Clueless*—which is based, amazingly, on Jane Austen's *Emma*—is that she's more interested in looking great and in being nice to other people than she is in her own happiness. Is there a catch somewhere? How can virtue be encased in an ethos of consumerist narcissism? But Heckerling loves Cher and her friends: Their posing conceals a small gift of poetry. By the end, we're won over by the comedy of goodness. By contrast, the nastiness of a "smart" teen movie like *Heathers* seems like a failure of imagination. ■

GEORG BASELITZ
5/26 - 9/17
Fifth Avenue at 88th Street
Hours
Mon - Wed and Sun
10am - 6pm
Fri and Sat
10am - 8pm
Closed Thurs
Information
(212) 423 - 3500
GUGGENHEIM MUSEUM
HUGO BOSS

Photograph by Elliott Marks/Paramount Pictures.



Close out: **Betty Buckley** **shows how it** ***should*** **be done.**

THEATER JOHN SIMON

Sunset Sunrise

Betty Buckley, the new 'Boulevard' star, is the shining-est Norma Desmond of them all.

I HAVE NOW CAUGHT MY THIRD AND BEST NORMA Desmond in *Sunset Boulevard:* **Betty Buckley.** Thanks to her, we finally have a show on which the sun also rises. In the original, London production, Patti LuPone's Norma was a tough gutter sparrow, a mettlesome American Edith Piaf. She sang and belted well, acted hard as nails, and was solidly of a piece. But of a small piece, because Miss LuPone is short of stature, and stature is what Norma Desmond, the fire-breathing silent-movie star who fell prey to sound, has to have. If you tell me that Gloria Swanson, the movie Norma, was also short, I reply, "Remember Alan Ladd!" The movies can manufacture tallness out of anything: camera angles or orange crates. Onstage, you have to have at least one foot on the floor; in the old movies, this was required only in the bedroom scenes.

So, Miss LuPone's all-important staircase scenes—regal descents and scurrying ascents—fell flat. If you are petite, barely jutting over the balustrade, you simply can't staircase the joint. And what a joint! John Napier has designed a palazzo horrendously opulent and huge enough that it could easily have been shared by the Gaekwar of Baroda and the Grand Mogul of Lahore. It made Miss LuPone look less like the chatelaine than like the domestic help.

Along came Glenn Close, as the Los Angeles and New York Norma, tall and commanding. Close, but no cigar. Her Norma looked like a cross between a cigar-store Indian and a cathedral gargoyle, enough to scare the bejesus out of *any* man she'd want to drag into her lair—Joe Gillis, the down-on-his-luck screenwriter, no exception. The way Miss Close hammed and mugged would have put the old-time Hollywood vamps to shame; there is, after all, such a thing as too much vamplitude. On top of which, she couldn't really sing. Trying to follow one of her songs was like attempting to complete a connect-the-dots drawing with several numbers missing.

Then there was the problem of the rest of the New York cast, a hand-me-down from L.A. Alan Campbell, the Gillis, was a rather too ordinary Joe. Neither as handsome nor as ambiguous as William Holden in the movie, he had something tentative, not to say chorus-boyish, about him. Still, he was an acceptable preliminary sketch, and he has improved with time. Now I can believe him and, more important, feel for him. I had more trouble with Alice Ripley, as Betty, the sweet 22-year-old fiancée of Joe's friend Artie. An aspiring screenwriter herself, she collaborates with Joe on developing one of his short stories into a screenplay; the two fall in love, with dire consequences. Miss Ripley was competent but smug; she lacked the superficial invulnerability but underlying fragility of the adorable American ingenue.

The other consequential roles were decently handled. George Hearn—as Norma's discoverer, former director, first husband, and now devoted butler—sang well and acted right but without the wonderful creepiness with which Erich von Stroheim stamped the role of Max von Mayerling. As Cecil B. DeMille, Alan Oppenheimer was probably better than DeMille himself: tough in a likable way, dishonest only to be kind. The others didn't matter, and still don't.

Oh, but the scenery! In New York as in London, I was overwhelmed by Norma's pleasure dome, and the way it moved hydraulically down and up, allowing for a horizontally bisected stage, the equivalent of a split screen. Above were the lonely, sclerotic doings in Norma's xenophobic Xanadu; below, the cheerful New Year's Eve conviviality among a bunch of Hollywood hopefuls. As a result, I underrated the no smaller virtues of the other sets. And then the breathtaking, mind-boggling, almost show-stopping costumes of Anthony Powell, worthy of that series of novels by his literary namesake. A dance to the music of time, indeed.

Photograph by Joan Marcus.

These costumes are a ritual dance of bygone splendors, and a funeral dance for the Theda Baras and Clara Bows never to be seen again.

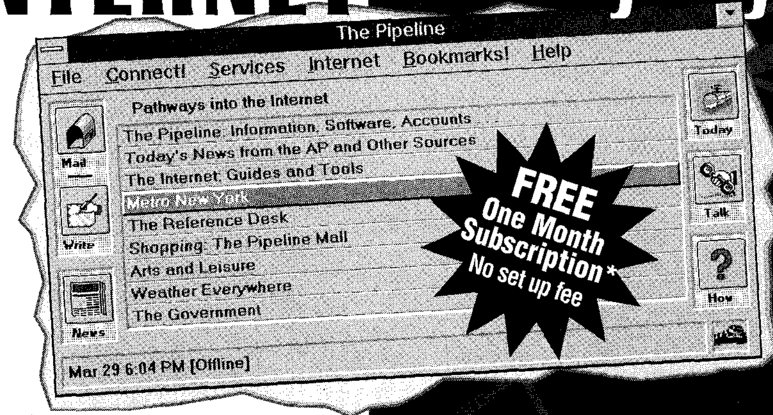
Less successful are the somewhat uncomfortably through-composed score by Andrew Lloyd Webber and the book and lyrics by Don Blake and Christopher Hampton, based on the Billy Wilder film. A lot of high camp here: What else to make of a steal from Oscar Wilde ("I'm sorry, I don't usually read private cigarette cases") followed closely by one from Noël Coward ("Mad about the boy")? There is some fun left in the words, as also in Trevor Nunn's sporadically inventive staging, but it is all a bit like an out-of-focus projection of the movie. The songs have that slightly overripe, vaguely cloying syncretism that Lloyd Webber specializes in, but with it an undeniable professionalism and hummability. They sound especially good when sung by someone such as Steven Stein-Grainger, George Hearn's temporary replacement, a trained operatic singer with an exceptionally fine head voice. His Max, however, lacks age, histrionic authority, and *cojones.*

But never mind: There is Betty Buckley, whose presence appears to have rewritten, recast, and redirected the entire show. Unlike previous Normas, she abounds in childlikeness, girlishness, womanliness, and age-old humanity—the whole spectrum. Whereas other Normas made me laugh and shudder, this one also made me smile and cry. Moreover, she brings attractiveness and sexiness to the role. At last, Joe Gillis has a believable and disturbing dilemma. To be this Norma's kept man could give gigoloism a good name; no wonder Joe isn't that eager to throw it over even for a young, bright, and pretty all-American girl.

Most important of all, Miss Buckley can sing. Every note is in place, and you can hear the pianissimos as clearly as the fortes. And not only is it musical singing, but it is also musical acting. She knows how to characterize with her singing voice, how to make an emotion *cantabile.* And if in her speech she sometimes affects a certain petulant baby talk, her singing is flawless. It moves you as much as her acting in what is a seamlessly compelling musical-comedy performance.

Still, the original, more straightforward London ending was better, with Miss LuPone unafraid to make craziness scary. The rewritten, prettified ending short-changes the horror, try as Miss Buckley does to make it ring true. But her basic genuineness heightens everyone else's acting while giving us a Norma who will remain the norm. With the radiant Buckley in residence, 10086 Sunset Boulevard has become as important a number in musical annals as 1066 in English history—that of the Norma(n) Conquest. ■

INTERNET The Easy Way℠


The Pipeline
File
Connect!
Services
Internet
Bookmarks!
Help
Pathways into the Internet
The Pipeline: Information, Software, Accounts
Today's News from the AP and Other Sources
The Internet: Guides and Tools
Metro New York
The Reference Desk
Shopping: The Pipeline Mall
Arts and Leisure
Weather Everywhere
The Government
Mail
Write
News
Today
Talk
How
Mar 29 6:04 PM [Offline]
FREE One Month Subscription* No set up fee

Now Unlimited Internet Only $19.95 month*

PSINet THE INTERNET STARTS HERE

Pipeline NEW·YORK

E-Mail, World Wide Web, and local access from NYC, L.I., and Westchester. To subscribe, or for a FREE copy of our award-winning software for Windows™ or Macintosh® call:

WINDOWS 1995 WIN 100

PC MAGAZINE EDITORS' CHOICE

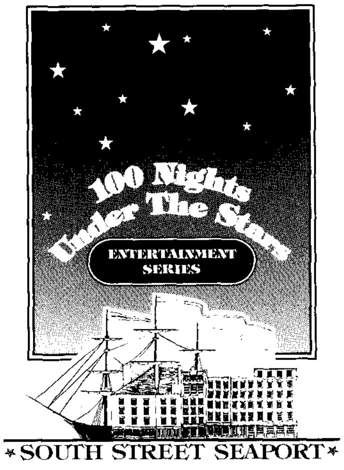
212-267-3636

PSINet-Pipeline New York, 150 Broadway, Suite 610, New York, NY 10038 • Fax: 212-267-4380 or E-Mail: info@pipeline.com

PSI and *PSINet logos are trademarks of Performance Systems International Inc. All* other trademarks and service marks remain the property of their respective owners.

*Restrictions apply. For flat rate, you must subscribe by December 31, 1995. Price guaranteed through December 1996. For free trial subscription, new subscribers only, one per household. First five hours free within thirty days. Telcom surcharges may apply. Valid credit card required. ©1995 PSI Inc.

NYT001--NYM


100 Nights Under The Stars
ENTERTAINMENT SERIES
SOUTH STREET SEAPORT

Free Live Nightly Entertainment
Now Through September 6th
on Pier 17.

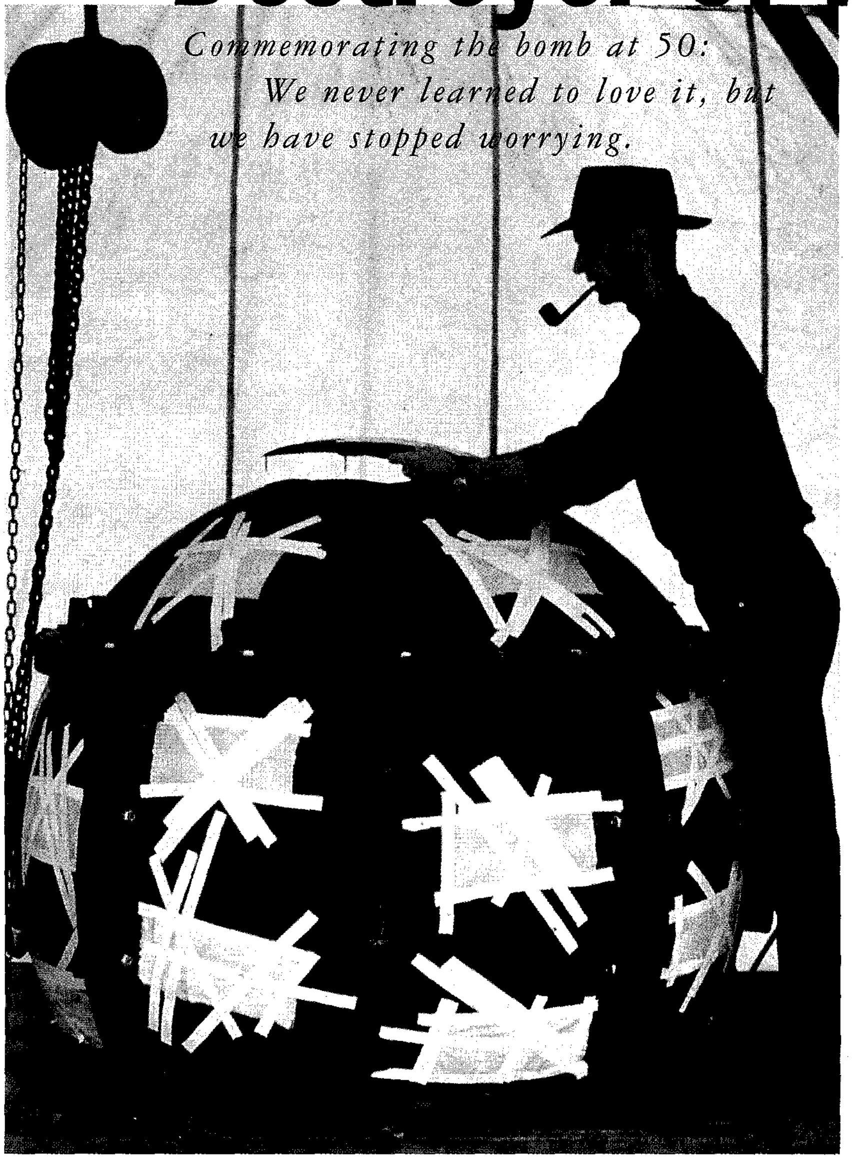
Rock • Jazz • Salsa • Blues • Big Band

For specific dates and times, call 212-SEAPORT

Seaport Marketplace
Over 100 shops and restaurants on the East River.
Corner of Fulton and South Streets, New York City

Destroyer of Worlds

Commemorating the bomb at 50: We never learned to love it, but we have stopped worrying.



The Father, J. Robert Oppenheimer, and his Little Boy (above), and what they wrought (below)

HAPPY BIRTHDAY, HIROSHIMA. ON THE OCCASION of the atom bomb's fearful fiftieth, a dozen new books and almost as many television specials seek in the same old scripts and recycled footage a fresh purchase on our sense of sin. Back when we were good guys, physicists took light in their hands and broke it like a pencil, after which a different kind of flower, pink with nitrous oxide, blossomed in the desert. These little-boy Fausts were, in equal parts, awed and appalled by what they'd wrought; one of them even quoted the *Bhagavad-Gita*. More practical men, with an apocalyptic war to win and an erstwhile ally, Stalin's Russia, to impress, dropped Little Boy and Fat Man on a couple of Japanese cities, like black balloons. Ever since, between stockpiles and street demonstrations, there's been a sort of parenthetical anxiety, an imaginative dissonance, a metaphor lag. In spite of an occasional poem (e.g., Ginsberg's "Plutonian Ode") or popular movie (e.g., Kubrick's *Dr. Strangelove*), we never really learned to love the bomb. What we seem to have learned instead is not to think about it. If only the media, so predictably pack-animalistic on the anniversary of absolutely anything, wouldn't keep reminding us.

Well, good for the media, our commercialized conscience, braver than a Smithsonian. In **Rain of Ruin: The Bombing of Nagasaki** (Tuesday, August 8; 9 to 10 P.M.; Channel 13), an hour devoted to that also-ran in the atrocity sweepstakes, we listen to *Madama Butterfly* as we watch a B-29 descend on its second target in three days. This, perhaps, is cheap. By scrupulous contrast, see the Trinity test explosion in **CBS Reports: Victory in the Pacific** (Thursday, August 3; 9 to 11 P.M.; CBS). There's no sound at all, because, at the time, there wasn't any audio—it's like the silent *Scream* of Edvard Munch. On CBS, of course, you will hear at self-important length from Stormin' Norman Schwarzkopf, who takes Iwo Jima personally. On the other hand, so did everybody in the Army, the Navy, the Marines, and the White House take Iwo Jima, and Okinawa, personally. The carnage on those two islands was the best argument for any superweapon that might make an invasion of the Japanese homeland unnecessary.

Oddly, PBS's *Rain of Ruin,* the only one of the week's programs to focus on Nagasaki, fudges the overkill question. What it says, essentially, is that you had to be there. Events had their own momentum. We might have waited a few more minutes, after Hiroshima, for the Japanese war cabinet to consult with a mum's-the-word emperor, but we had to beat the weather. Whereas **Hiroshima: The Decision to Drop the Bomb** (Sunday, August 6; 9:30 to 11 P.M.; the History Channel and A&E) is the only program to conclude that neither city should have been bombed; that Japan was nearing surrender, and the last-minute Soviet invasion of Manchuria would have clinched it; that Truman's ulterior motives were (1) a desire to justify having spent $2 billion on the lethal Gadget, (2) a need to rattle Uncle Joe's cage, and (3) a bad case of FDR envy. To confuse matters even more, the *Rain of Ruin* on PBS is an entirely different program from **Rain of Ruin: The Atomic Bombing of Japan** (Sunday, August 6; 8 to 9:30 P.M.)—which airs on the History Channel and A&E. Each, though, is so evenhanded that a mathematics of objectivity cancels out the meaning of its own inquiry.

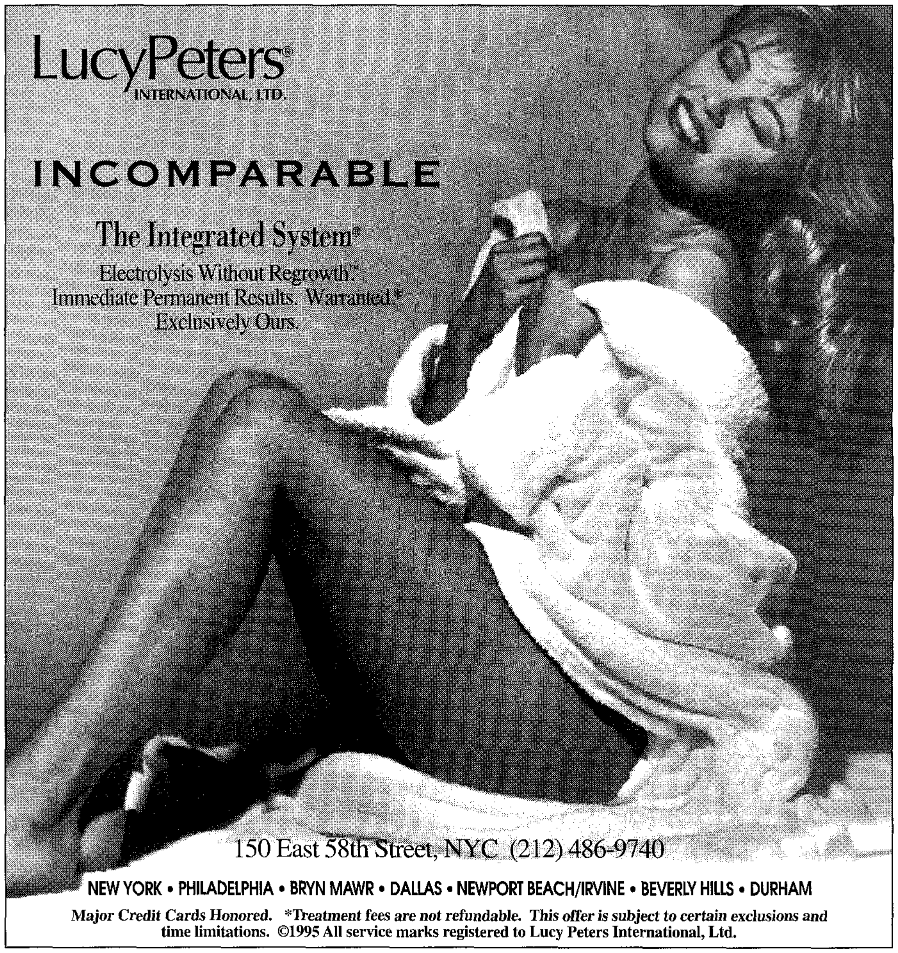
Most ambitious is **Hiroshima** (Sunday, August 6; 8 to 11 P.M.; Showtime), a mini-series docudrama that divides itself straight down the TV-movie middle. Thus, the American point of view, starring Kenneth Welsh as Truman, Wesley Addy as Henry Stimson, Ken Jenkins as James Byrnes, Jeffrey DeMunn as J. Robert Oppenheimer, Richard Masur as Brigadier General Leslie Groves, and an astonishing Saul Rubinek as Leo Szilard, is directed by Roger Spottiswoode from a screenplay by John Hopkins.

Photographs: top, Bob Greene; bottom, courtesy of the U. S. Department of Energy.

Whereas the Japanese point of view, starring Naohiko Umewaka as Emperor Hirohito, Tatsuo Matsumura as Prime Minister Admiral Kantaro Suzuki, Hisashi Igawa as Foreign Minister Shigenori Togo, and Kohji Takahashi as General Koreshika Anami, is directed by Koreyoshi Kurahara, from a screenplay by Toshiro Ishido. All too predictably, Kurahara is arty-composed, while Spottiswoode is slam-bang rough-and-ready. Even the most ferocious Japanese (Takahashi as Anami) is permitted his dignity. Even the most sympathetic American (Addy as Stimson) is sloppy and excessive, a bumpkin or a brute.

Szilard, one of the scientists who got the Manhattan Project going in the first place and then turned against the whole idea of the bomb once it became clear the Nazis didn't have one, always receives a respectful press, just as James Byrnes, the secretary of State who could hardly wait to end the hot war against Hitler to start a cold one against Stalin, is always the arrogant heavy. Rubinek's Szilard in *Hiroshima* has more edge than Michael Tucker's in **Day One** (Sunday, August 6; 8 to 11 P.M.; the Learning Channel), who plays him as, if not a noble noodle, then perhaps a noble dumpling. *Day One,* a rerun of the 1989 Emmy-winning CBS movie, remains the best television of A-bomb week. From a screenplay by David Rintels, Joseph Sargent directs an all-star cast, including Richard Dysart as bumpkin Harry, Hume Cronyn as lizardlike Byrnes, Barnard Hughes as Stimson, Hal Holbrook as George C. Marshall, Brian Dennehy as Groves, and David Ogden Stiers as FDR. The key, however, is David Strathairn's Oppenheimer.

Oppie, the "Coordinator of Rapid Rupture," gets his own documentary, **Biography: J. Robert Oppenheimer: Father of the Atomic Bomb** (Monday, August 7; 8 to 9 P.M.; A&E), on cable but seems somehow less persuasive in real-life footage than in Strathairn's impersonation. Under his gaucho hat, smoking his professor's pipe, quoting his convenient Sanskrit, shadowy even in a mirror, the dreamy intelligence and furtive ambition coeval, Oppenheimer was a security risk more to himself than to the nation, with a conscience that almost enjoyed tormenting itself, if a bit late: Hamlet after Faust. He will forever have to stand for the other children of fission and fusion, of chain reaction and critical mass. Science proposed, and politics disposed, and the Japanese were scorched right down to their genes, and as much as we have trained ourselves to forget about the bomb, it still glows on our Dark Side moonscape: Intellectual activity has physical and moral consequences. Little boys played with symbolic equations, and Hiroshima burned. ■



LucyPeters®
INTERNATIONAL, LTD.

INCOMPARABLE

The Integrated System®
Electrolysis Without Regrowth.℠
Immediate Permanent Results. Warranted.*
Exclusively Ours.

150 East 58th Street, NYC (212) 486-9740

NEW YORK • PHILADELPHIA • BRYN MAWR • DALLAS • NEWPORT BEACH/IRVINE • BEVERLY HILLS • DURHAM

Major Credit Cards Honored. *Treatment fees are not refundable. This offer is subject to certain exclusions and time limitations. ©1995 All service marks registered to Lucy Peters International, Ltd.

One 1 Hour lab where you're #1

CLICKS

Superb 1HR Photo & Digital Imaging
49 West 23rd St. New York
(212) 645-1971 • open 7 days

See it's really not complicated !!

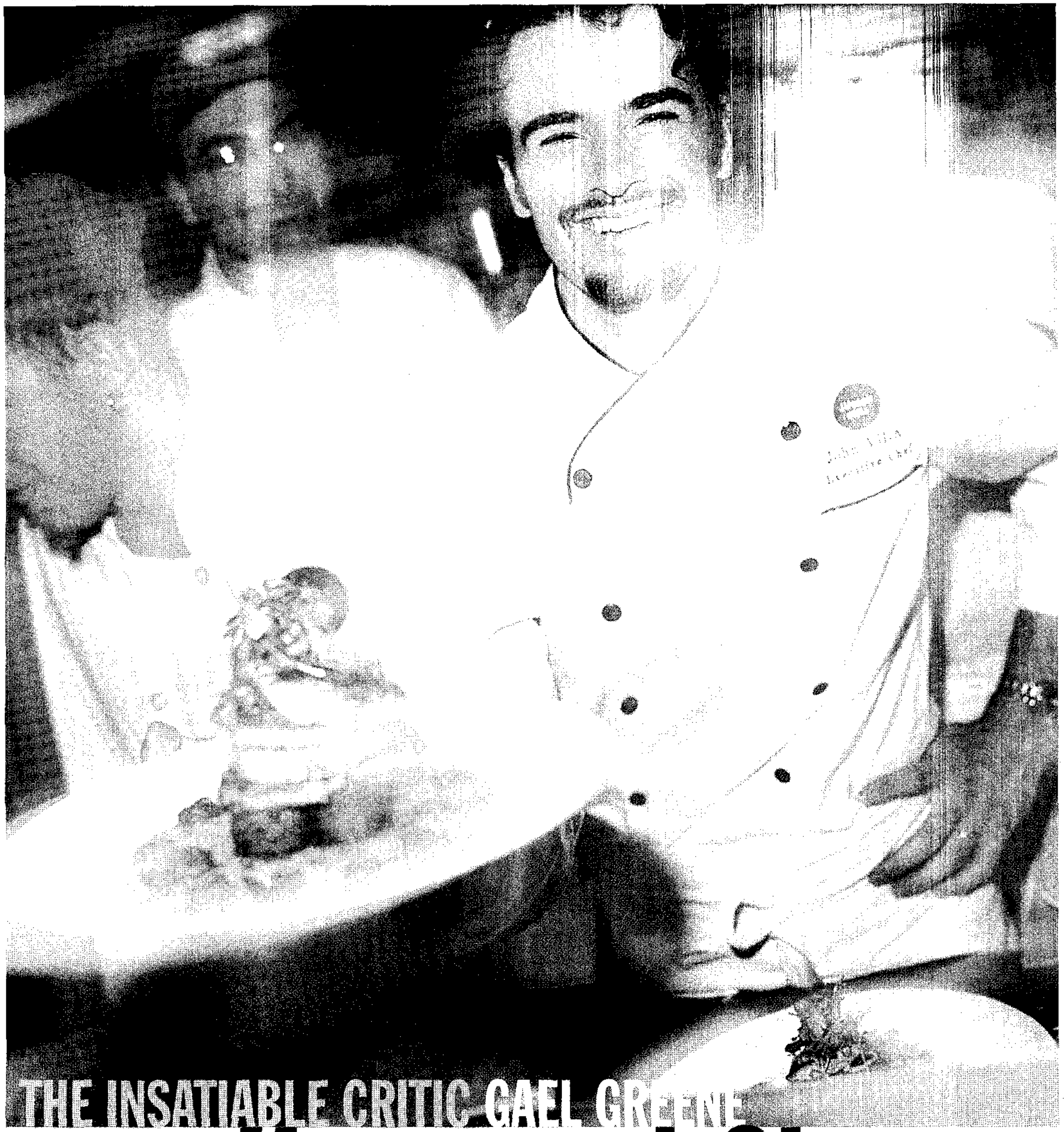
New York Magazine is now online on CompuServe! So join us.

And talk to New York's editors and other New York readers about what's important, interesting, or just fun in the city, simply

CALL NOW

1-800-535-1168 for your free membership kit.

NEW YORK
CompuServe



Left: Baby chef John Villa shows off his striped bass with grilled fennel. Opposite: Vietnamese shrimp spring rolls.

THE INSATIABLE CRITIC GAEL GREENE

Hype and Glory

With a new chef in the kitchen, JUdson Grill has quietly started over. It's an underachiever no more.

THE DREAMS ON STILTS OF STAR-SPANGLED chefs and restaurant-makers create great anticipation. Since its opening, **JUdson Grill** has struggled to deliver on grandiloquent promises. But now, after several seasons of grumbles and change, it is looking taller and tasting better. Bright-red baseball caps on the kitchen crew signal a new ball game. I'm not sure why the gifted opening chef, Ed Brown, never quite hit his stride here: bombarded by too many opinions, excessively self-conscious in the spotlight, perhaps just plain bad chemistry with his partners. As a longtime friend of boss Jerome Kretchmer, I may be too close for objectivity. Twenty-four-year-old sous-chef John Villa was asked to stand in while Kretchmer went off in search of a name to take up Brown's whisk. So if the rookie's knees buckled a bit at first, it was no surprise. His sauces were sometimes muddy, and he didn't have his heart in simply reproducing the departed chef's repertory.

Then one day at lunch, with the great soaring amphitheater humming—as it always has with its daily noontime caucus of media and politicos—Kretchmer decided to cancel the star search and just go with the kid. Buoyed by that vote of confidence, Villa is fast perfecting the moves of the new American cooking. Pastry chef Jimmy Skinner (Mesa Grill and Bouley) plays with desserts, never sacrificing the taste wow. Now, adding a $29.95 dinner option and a $56 chef's tasting that includes wine to the $19.95 prix fixe lunch, JUdson hopes to lure crowds after dark. And the fussiest eaters will be struck by the bold flavoring—as in the chef's grilled striped bass with summer vegetables in puddles of bagna cauda (salty, of course, from the classic anchovy base).

At a recent dinner, we're soon polishing off our third small ramekin of white-bean-and-eggplant purée, meant to be spread on small seeded rolls. All of us are coveting the ravioli filled with sun-dried tomato and goat cheese and topped with pignolis, favas, and soft blobs of fresh cheese in a drizzle of pesto. At times, Villa unleashes a fireball. The jumbo-crab pyramid with lotus root and scallion-tangerine vinaigrette packs a peppery afterburn. Perhaps less-adventurous eaters won't love that heat as much as we do. They can cool down with Vietnamese shrimp roll in see-through rice-paper wrap and a dab of Thai dipping sauce. I'd be happier with just one foie gras sandwich instead of these six silly Oreo cookies of satin-smooth duck liver between slices of Granny Smith apple. But lemongrass, ginger, and the fish paste known as nam pla add soothing Asian perfume to a special seafood soup. All these

Photographs by Carl Posey.

are starters, ranging from $7.50 to $12.50 at dinner; entrées run $19 to $28 (both cost less at lunch).

Small medallions of herb-roasted monkfish—rare as requested—are mounted on pilings of plantains and served with sweet peppers, vibrant olives, and cilantro. Odd but delicious. Juicy chicken may nest on Moroccan eggplant and couscous in a lemon-scented consommé. What lamb lover could resist the generous mixed grill: a chop, slices from the loin and leg, with grilled polenta triangles and stuffed heart of artichoke? By comparison, the venison flank steak with just a few sweet-potato fries and sugar snap peas looks sadly austere. At lunch, I can't resist the swordfish club on toasted brioche or the skate salad with its nutty taste of brown butter, and I wish the special soft-shell crab stuffed into pita with cucumber salad were not so messy to eat. Using an asterisk to indicate dishes prepared with a minimum of added fat is a nicety I'd like to see imitated.

Hot-fudge dim sum for two with chopsticks and a bowl of dipping fudge would be just plain ridiculous if the pastry "dim sum" weren't so good (though I can live without the Rice Krispies squares my companions seem to adore). The pastry chef's masterwork, a sampler in chocolate—a chocolate egg filled with Jack Daniel's chocolate ice cream, a haunting peanut-butter-cream-and-chocolate "box," and warm bittersweet soufflé—rivals the flourless hazelnut-fudge cake in sheer wickedness. Given the warmth and ease of Chris Cannon (a familiar face from Remi) bossing the floor, Kretchmer's Bronx gruffness making the old pols feel at home, and partner Jane Epstein's sweetly flirtatious slink, JUdson adds a dash of character to the underwhelming midtown dining scene.

JUdson Grill, 152 West 52nd Street (582-5252). Lunch, Monday through Friday, noon to 2:30 p.m. Dinner, Monday through Thursday, 5:30 p.m. to 11 p.m., Friday and Saturday till 11:30 p.m. A.E., D.C., Disc., M.C., V. ■

On top of the counter, or under the sink, you can have water that's safer to drink!

With an Everpure water filter from Gracious Home.

Tired of paying high prices for bottled water or just unsure about the quality of your tap water? Everpure filters reduce or remove bad taste, chemicals and micro organisms like cryptosporidium for safer and better tasting water. At a fraction of the cost of bottled water.

We have an Everpure water filter to fit your space and budget. Choose from filters that can be installed under your sink out of sight or a simple counter top model which requires no installation at all.

S100
EVERPURE

GRACIOUS HOME

Everything to make your home more livable

1220 3rd Ave. 70th St. NY 10021 • 212-517-6300 • Outside NYC 800-338-7809
Mon - Fri 8-7 Sat 9-7 Sun 10-6 • We ship anywhere • Free Delivery in Manhattan

GOING OUT OF BUSINESS SALE

MEN'S WEAR FROM ITALY

Missoni. Marol. Brioni. Zanella. Bizzarro. Karl Kaiser. Principe. Pancaldi. And...

SUITS, 36-42S, 36-48R, 40-50L
Was 695.-1595. Now 195.-375.

MISSONI, Dble. Br., Navy/Gray, Merino Wool
Was 1495. Now 375.

PRINCIPE, Merino Wool Black Tuxedo
Was 1095. Now 375.

KARL KAISER, Merino Wool or Super 100 Jacket
Was 495.-795. Now 150.-250.

SAN REMO, Merino Wool or Super 100 Pants
Was 295. Now 75.

PRINCIPE, Super 100, Merino Wool Suits
Was 865. Now 295.

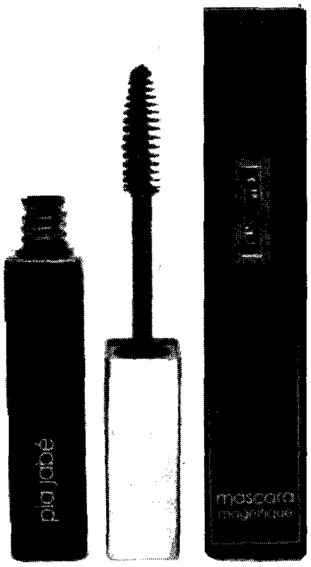
BRIONI, Silk Ties or Tie Sets
Was 110.-175. Now 45. - 65.

Sizes: Pants 29 to 44 • Shirts 14 1/2 to 19

UOMO MODA

245 EAST 60TH ST. 212.750.6200
MON-SAT 10am-8pm • SUNDAYS 11am-6pm

Simply the Best.



pia jabé

AVAILABLE IN NEW YORK AT

Cosmetics Plus

THE AMERICAN PARFUMERIE
FOR INFORMATION CALL (212) 319-2120

LEONORE FLEISCHER AUGUST 7, 1995

SALES & BARGAINS

Only the best: from Richard's interior designs to oils by a SoHo gallery's top artists to grand pianos played by the masters at Lincoln Center.

Department of the Interior

NOW AT A NEW ADDRESS, RICHARD'S is having a sale on furnishing fabrics and is cutting the labor costs of custom-designed home accessories on orders written during August. (Labor costs do not include the price of fabric or measuring and installation fees.) Balloon and Roman shades were $16–$18 per square foot in labor, now $10; labor for reupholstery, slipcovers, window treatments, comforters, draperies, and bedspreads, now 25 percent off. Upholstered headboards, were $400–$600, now $295 for twin, full, and queen and $350 for king. Floor samples of furniture are on sale, too, such as a tufted English chair and matching ottoman with a floral covering, manufacturer's sugg. list $2,214, now $1,195 for both; all in-stock cotton printed fabrics, were $18–$95 per yd., now $4.95–$9.95; in-stock cotton damasks were $25–$95 per yd., now $9.95–$38. *Richard's Interior Design, 1390 Lexington Ave., near 91st St. (831-9000); A.E., M.C., V. accepted; checks as deposits on custom work only; all sales final; Mon.–Sat. 10 a.m.–6 p.m., Tues.–Thurs. till 8 p.m., Sun. 11 a.m.–5 p.m.; through 9/5.*

Present Tense

THIS GROUP OF SHOPS HAS A LARGE SElection of giftware on sale. All antique items are 10 percent off, including figural bookends, were $24–$365 per pair, now $19.20–$292; reproductions of antiques are 20 percent off; and a mixed selection is 50 percent off. Brass, silverplate, sterling-silver, crystal, and porcelain candlesticks, were $18–$285 per pair, now $14.40–$228; teapots, were $18–$165, now $14.40–$132; Sheffield-plate trays, were $28–$285, now $22.40–$228. All Christmas items are 50 percent off, such as various tree ornaments, were $5–$24, now $2.50–$12. *Cabbages & Kings, the Barbizon Hotel, 813 Lexington Ave., near 63rd St. (355-5513); A.E., M.C., V., checks accepted; Mon.–Sat. 10 a.m.–6 p.m., Sun. noon–5 p.m.; through 8/31.*

DO NOT PHONE: *Send suggestions to Leonore Fleischer,* New York *Magazine, 755 Second Ave., New York, N.Y. 10017-5998, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.*

Standard Oils

THROUGH AUGUST, THIS SOHO ART GALLERY is reducing prices by 10–70 percent on all its oil-on-canvas paintings and multimedia works by some of its gallery artists. Hing Biu's realistic oil-on-canvas *Blue Shutters,* 54 in. by 48 in., was $9,000, now $6,300; Guy Dessapt's impressionistic acrylic-and-oil *Le Hameau de Fèes,* 24 in. by 30 in., was $11,200, now $10,080; L. Baylon's oil-on-canvas *Outdoor Still Life,* 30 in. by 40 in., was $1,800, now $900; Yoli's impressionistic oil-on-canvas *Delicate Pool,* 40 in. by 30 in., was $3,500, now $1,750. *Gallery Revel, 96 Spring St. (925-0600); A.E., M.C., V. accepted; checks as deposits only, merchandise held until they clear; all sales final; Mon.–Fri. 10 a.m.–6 p.m., Sat. 11 a.m.–6 p.m., Sun. noon–5 p.m.; through 8/31.*

Fab Gear

WOMEN'S WORKOUT GEAR IS TAKING 25 PERcent off the prices of all its activewear in summer weights and colors, sizes S–XL, from well-known designers such as Champion Jog Bra, Women's Workout Gear, Gilda Marx, Kimberly, Hind Drylete, and Lily of France, including sports bras, from light support to industrial strength, were $18–$35, now $13.50–$26.25; exercise tops, were $23–$38, now $18.75–$28.50; ribbed leggings and oversize tops, tanks, dresses, shorts, and skirts, were $25–$78, now $18.75–$58.50; aerobicwear and accessories, were $11.95–$48, now $8.95–$36. *Women's Workout Gear • NYC, 121 Seventh Ave., at 17th St. (627-1117); A.E., M.C., V., checks accepted; all sales final; Mon.–Fri. 11 a.m.–6:30 p.m., Sat. till 6 p.m., Sun. 1:30–5:30 p.m.; through 8/13.*

Bead Generation

JEANETTE KASTENBERG HAS ONE-OF-A-KIND samples of artistic and whimsical allover hand-beaded, -embroidered, and -sequined jackets at half of wholesale prices and below in women's sizes 6–12. The jackets come in art, cartoon, folk, and animal patterns and can be worn with skirts or pants, retail $400–$1,500, here $100–$500; T-shirts with hand-beaded and -sequined designs, fit up to size 14 and kids' size M (8–10 yrs.), retail $50–$100, here $20–$35; bomber and motorcycle jackets made of printed burlap sacks lined in charmeuse, retail $400, here $100–$150; beaded and sequined tote bags with cartoon or doggy designs, retail $100, here $25–$30. *Jeanette Kastenberg, 530 Seventh Ave., near 39th St., twenty-fourth floor (768-1840); cash only; all sales final; Mon.–Fri. 9 a.m.–5 p.m.; through 8/31.*

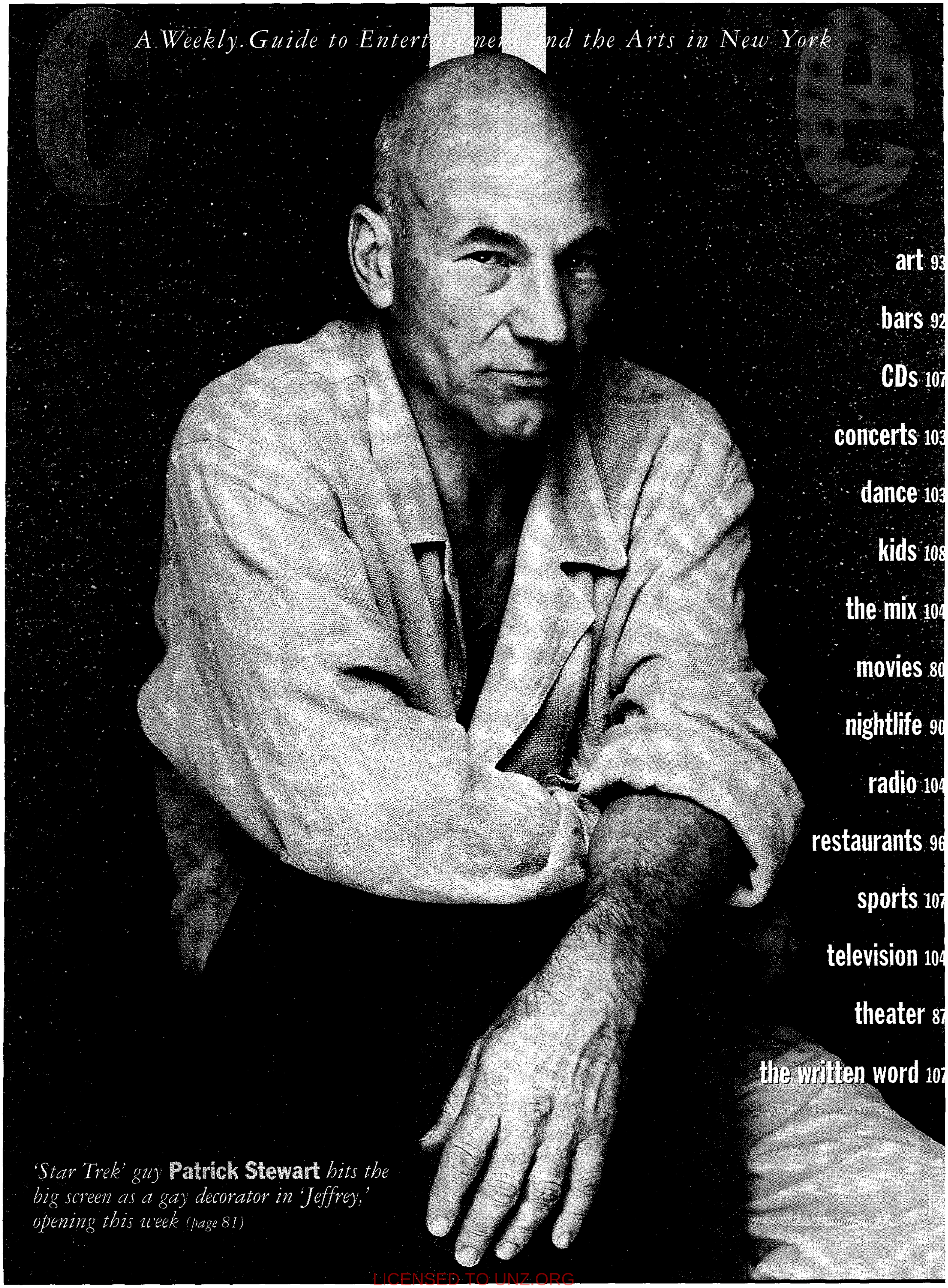
Duffel Your Pleasure

LEDERER'S IS CLOSING OUT FOR $79.95 leather handbags that originally sold for $150–$400. A few examples: belt-close drawstring bag, was $599; zip-top shoulder bag with two outside pockets, was $249; one-of-a-kind green-and-tan drawstring, was $249.50; quilted silk bag with patent handle, was $179; backpack or bookbag in three-color suede, was $289.50; signature tartan duffel overnighter, was $289, matching portfolio, was $279. *Lederer de Paris, 613 Madison Ave., at 58th St. (355-5515); A.E., D.C., M.C., V. accepted; all sales final; Mon.–Fri. 9:30 a.m.–6 p.m., Thurs. till 6:30 p.m., Sat. 10 a.m.–6 p.m.; through 8/5.*

Ivory Merchant

RESERVATIONS ARE REQUIRED TO GET INTO this piano sale at Lincoln Center. Just call the 800 number listed below or drop by one of the Kawai showrooms to make one. The Kawai pianos come in nine sizes; all are one year old or less and have been used exclusively at Lincoln Center; and they all carry Kawai's ten-year warranty. Among the selection: 6-ft.-1-in. conservatory grand piano in satin ebony, retail $22,855, here $15,580; 44-in. studio piano in satin ebony, retail $4,475, here $2,745; 5-ft.-11-in. grand piano in high-polish mahogany, $19,750, here $12,580. *For reservations, call 800-784-7263, or visit the Kawai Factory Showroom at Piano Piano, 158 W. 55th Street; the sale is at New York State Theater, stage entrance, 62nd St. and Columbus Ave.; A.E., M.C., V., checks accepted; all sales final; delivery additional; Sun., 8/13, 11 a.m.–5 p.m., Mon., 8/14, 10 a.m.–8 p.m.* ■

A Weekly Guide to Entertainment and the Arts in New York



art 93

bars 92

CDs 107

concerts 103

dance 103

kids 108

the mix 104

movies 80

nightlife 90

radio 104

restaurants 96

sports 107

television 104

theater 87

the written word 107

'Star Trek' guy **Patrick Stewart** *hits the big screen as a gay decorator in 'Jeffrey,' opening this week* (page 81)

movies

Patrick Stewart...Children and Art

New Films

An Awfully Big Adventure—Set in fifties Liverpool, this is the story of a young girl who, eager to escape her dreary home life, gets involved with her local theater company. And then her life begins: She falls for an older man, learns some life lessons, and teaches her elders a thing or two. With Hugh Grant as a smarmy, self-indulgent director and Georgina Cates as the young Stella. Directed by Mike Newell (*Four Weddings and a Funeral*). (1 hr. 53 mins.; R) *Angelika Film Center; Eastside Playhouse.*

★**Apollo 13**—Three astronauts lie in a cramped command module, ready to take off for the moon. Later, somewhere between Florida and the lunar seas, the module's power and filtering systems break down, and the men, freezing, gaze at their steamy breath with disgust: They are poisoning themselves with the carbon dioxide they exhale from their own lungs. You have to love the weird details in *Apollo 13,* which follows the three astronauts through preparation, launch, the amazing weightless hours on the way to the moon, and then the accidents and the bumpy, cold, and terrifying ride home. Tom Hanks, in the great American heroic style of no sweat, makes space veteran Jim Lovell a man so sure of himself that he can afford to be relaxed. The movie is very straight, very square stuff, but stirring and satisfying. With Ed Harris and Gary Sinise. Directed by Ron Howard. (Denby; 7/10/95) (2 hrs. 15 mins.; PG) *Waverly; 34th Street Showplace; Chelsea; Movieplex 42; Ziegfeld; 86th Street; First & 62nd St. Cinema; Regency.*

Art for Teachers of Children— (1 hr. 22 mins.; NR) Writer-director Jennifer Montgomery's autobiographical film recounts the teenage affair she had with her much older (and married) dorm counselor, who was also taking nude photos of her. Complex and disturbing treatment of a sensitive subject. *Film Forum.*

Babe—A fable about a pig (Babe) who doesn't fit in with all the other animals on the farm. So he defies convention and dares to become a sheepdog. Based on Dick King-Smith's children's book *The Sheep-Pig.* Directed by Chris Noonan. (1 hr. 31 mins.; G) *Art Greenwich Twin; 34th Street Showplace; Criterion Center; First & 62nd St. Cinema; Orpheum; Lincoln Square; Metro Cinema.*

Bandit Queen—The true story of Phoolan Devi, an Indian outlaw who massacred 30 upper-caste men, evaded capture for five years, and then surrendered on her own terms in front of a crowd of thousands who cheered her on. Directed by Shekhar Kapur. In Hindi. (1 hr. 59 mins.; NR) *Cinema 3.*

Batman Forever—With *Batman Forever,* the process of transforming moviemaking into merchandising reaches its apotheosis. Whatever one's misgivings about Tim Burton's work in *Batman* and *Batman Returns,* it had spirit and style, a mordant theatricality. The new director, Joel Schumacher (*Falling Down, The Client*), provides as many kicks as Burton, but without poetry or even continuity. (Denby 7/10/95) *Village Theatre VII; Criterion Center; Movieplex 42; Gemini Twin; Lincoln Square; Metro.*

★**Belle de Jour**—Simply and beautifully shot by a director who clears out the clutter of conventional filmmaking. Luis Buñuel never wastes a shot or chooses an unneccesary angle; he refuses to overstate or even underline an emotion; he avoids music altogether, except for the rapid, rhythmic ringing of belles, the maddening bells attched to that horse-drawn carriage that appears in the erotic daydreams of Severine (Catherine Deneuve). The carriage is the vehicle of Severine's desire. With absolute precision, and also much insolent mockery, Buñuel tells the story of this Parisian who loves her handsome and thoughtful husband but remains unresponsive to his rather tentative caresses. Severine takes a job at a high-class bordello, where she makes herself available, after many hesitations, to a variety of extremely strange men. Enacted inscreen, the content of Severine's daydreams may verge on the pornographic, but Buñuel shoots them in a style that is anything but voluptuous. Indeed, the limpid beauty of the images is extraordinarily chaste, and that is the source of the movie's wit. It's less a psychological exploration or erotic turn-on than a triumph of Surrealist mischief-making. (1 hr. 40 mins.; R) *19th Street East; Paris Theater*

Braveheart—Mel Gibson—who also directed—is William Wallace, who returns home to Scotland after long wanderings, intending to live in peace. But he's provoked: Scotland has no king, and the English nobility is sullying Scottish womanhood. In the large-scale battle scenes, Gibson the director does decent work. But the battles are heavy on the old H&H (hacking and hewing), with much gouging, slashing, and lopping as well. (Denby; 6/5/95) (2 hrs. 59 mins.; R) *Movieland 8th Street; 59th Street East; Lincoln Square.*

★**The Bridges of Madison County**—Too solemn by half—but it's not bad. Clint Eastwood, who directed the movie and starred in it with Meryl Streep, has displayed considerable literary taste—he's jettisoned most of Robert James Waller's prose—as well as gallantry and sense. The part of Robert Kincaid is modestly written, and Eastwood plays him modestly, too, receding into the movie as far as he can while shifting the emotional weight decisively to Francesca, the Italian woman who married an American soldier and found herself stranded among good, dull people in the American Midwest. This is Streep's most sensually appealing role—the years and the extra pounds have given her an irresistible strength. (Denby; 6/12/95) (2 hrs. 15 mins.; PG-13) *23rd Street West Triplex; Tower East; Lincoln Square.*

The Brothers McMullen—Three Irish Catholic brothers from the suburbs of New York struggle with their mangled Irish-Catholic legacy, and they individually grapple with their tortured love lives: One married brother contemplates an affair; one cradles a theoretical, idealized version of love; and one is so frightened of it that he constantly runs. Writer-director Edward Burns's feature-film debut..(1 hr. 37 mins.; R) .

★**Burnt by the Sun**—If some directors have a talent for the obvious, Nikita Mikhalkov has a genius for it. This is an extremely powerful work set in 1936 at the beginning of the Great Terror. Somewhere

Opening

Young, Irish, and Tormented

Winner of the Grand Jury Prize at this year's Sundance Film Festival, *The Brothers McMullen* tells the story of three Irish Catholic brothers from suburban New York who struggle with their fear of love and commitment. The most honest and amusing moments, however, are found in smaller scenes, as when they recall their upbringing by their late father—"our favorite wife-beating, child-abusing, good-for-nothing drunk," and their endless struggles with the strictures of Catholicism.

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing.

COVER PHOTOGRAPH BY NIGEL PARRY
FOR NEW YORK

outside Moscow, in the country near the wheat fields, Colonel Kotov (Mikhalkov), a true believer and bristling revolutionary patriot, lives with his young wife, Maroussia (Ingeborga Dapkounaite) in her dacha, where a Chekhovian house party with elderly relatives, friends, and hangers-on appears to be in full swing. Mitia (Oleg Menchikov), Maroussia's old lover, mysteriously away for ten years, enters with a flourish of laughter and music. He's a member of the secret police, and exactly what he is doing there is the first mystery; the greater mystery is why he is doing it. Mikhalkov's answer is convoluted and fascinating in a way only possible within the tormented history of the Soviet Union. The careless abundance of life, spilling over the edges, is about to come to an end. In Russian. (Denby; 5/1/95) (2 hrs. 14 min.; R) *Carnegie Hall Cinema.*

Bushwhacked—A hapless delivery man is set up for murder and is forced to go into hiding as the leader of a Ranger Scout Troop. Starring Daniel Stern. Directed by Greg Beeman. (1 hr. 30 mins.; PG-13) *Movieland 8th Street; Chelsea; National Twin; First & 62nd St. Cinema; Orpheum; Lincoln Square.*

Clueless—See David Denby's review, p. 71. (1 hr. 37 mins.; PG-13) *Waverly; 19th Street East; 34th Street Showplace; Embassy 2–4; First & 62nd St. Cinema; Orpheum; Lincoln Square; Metro Cinema; New Coliseum.*

Country Life—Michael Blakemore writes, directs, and stars in this film, "suggested" by Chekov's *Uncle Vanya.* Set in post–World War I Australia, Blakemore plays Alexander, a drama critic who returns from cosmopolitan Europe with his beautiful young wife. While he manages to make his unsophisticated frontier family feel suitably inferior, his wife, Deborah (Greta Scacchi), throws the delicate balance of familial relations in turmoil as she haltingly courts the local doctor (Sam Neill). Blakemore gracefully uses the clash among family members to serve as metaphor for Australia's mangled feelings toward Europe, and the script is, thankfully, without much sentiment. (1 hr. 43 mins.; PG-13) *Village East; Cinema I, II, Third Ave..*

★**Crimson Tide**—In Russia, a fascist dissident threatens to launch nuclear weapons against America. The U.S.S. *Alabama,* a nuclear sub with ballistic missiles, is sent out for a possible preemptive strike. The heart of the movie is a series of remarkable struggles between the captain (Gene Hackman), who wants to launch the strike without getting confirmation of his orders, and his executive officer (Denzel Washington), who refuses to give his formal assent. Director Tony Scott's best work to date. (Denby; 5/15/95) (1 hr. 53 mins.; R) *Manhattan Twin; Lincoln Square.*

★**Crumb**—In Terry Zwigoff's extraordinary documentary, there is shockingly little separation between life and art. R. Crumb, the underground-cartoon artist who devised such "comix" as *Weird* and *Zap,* complains that he was ignored by girls in high school, and he still exudes the resentment and fears of a cranky, put-upon kid. So does his art, and that's its glory, but it's disconcerting to discover that the successful artist, having transcended nothing, is as devoted to surly, other-annihilating rancor as a teen nerd burrowing in a basement. Crumb shares the same awful childhood with his wrecked older brother, Charles, who lives at home with their mother, and his kid brother, Max, who sits in a San Francisco SRO on a bed of nails, yet Crumb turned the semi-psychotic material of bent adolescence into art, while they were consumed and destroyed. It should turn into the midnight-movie sensation of the decade: Robert Crumb is a remorseless man, and the movie, in a coolly ambiguous way, revels in the grotesque appropriateness of his triumph. (Denby; 5/1/95) (1 hr. 59 min.; R) *Film Forum.*

Die Hard With a Vengeance—A mess, a shapeless, nonsensical exploding thing, with Bruce Willis trying to stop a fiendish bomber from terrorizing New York, and getting mangled and bloodied along the way. The hero's function here is merely to endure; he gets mashed so often the movie turns into a weird, sick joke—James Bond as Jason the unkillable. Directed by John McTiernan. (Denby; 5/29/95) (1 hr. 52 mins.; R) *Criterion Center; Manhattan Twin.*

Double Happiness—A 22-year-old aspiring actress finds herself caught between Chinese tradition and Western freedoms when she falls in love with a white college student and, consequently, has second thoughts about going through with her arranged marriage. Directed by Mina Shum. (1 hr. 27 mins.; PG-13) *Quad Cinema.*

First Knight—There's nothing startling in *First Knight,* another clanging-sword epic, but the picture, directed by Jerry Zucker (*Ghost*) and shot in Wales, is handsome and satisfyingly romantic. Richard Gere is perhaps too self-conscious to play a devil-may-care Lancelot, but his scenes with the Guinevere of Julia Ormond, a major actress in the making, actually generate some heat. (1 hr. 52 mins.; PG-13) *Village Theatre VII; 19th Street East; Criterion Center; Beekman; Orpheum; Lincoln Square.*

Free Willy 2: The Adventure Home—Yes, Willy was freed in the first movie. But alas, the bungling whale has endangered himself again and his trusty young friend must save Willy. Here's hoping he gets it right this time. (1 hr. 38 mins.; PG) *Criterion; New York Twin; Orpheum; Lincoln Square; New Coliseum; Village VII.*

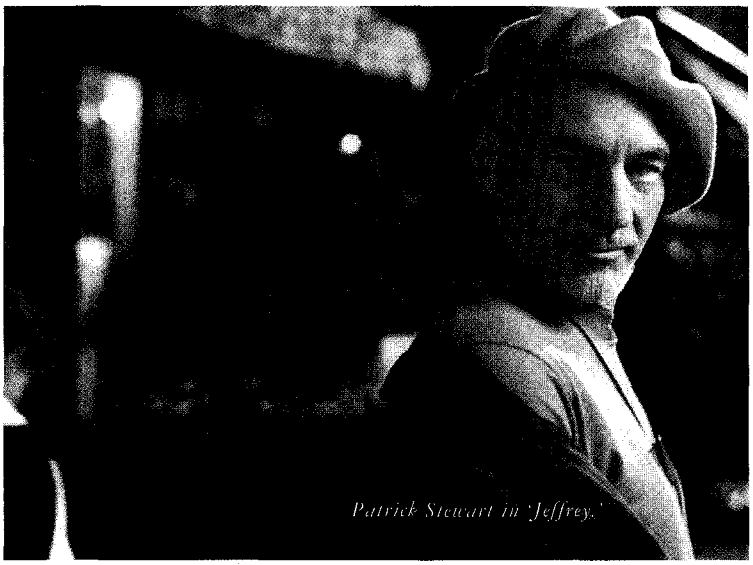
Grosse Fatigue—French comic Michel Blanc wrote, directed, and stars as himself in this clever black comedy about being a movie star. In French. (1 hr. 27 mins.; NR) *Quad Cinema; 68th Street Playhouse.*

The Incredibly True Adventure of Two Girls in Love—A charming debut from writer-director Maria Maggenti. Randy (Laurel Hollomon) is fooling around with a married woman when she falls desperately in love (which is the *only* way teens fall in love) with Evie (Nicole Parker). Happily, Evie falls desperately in love with Randy, and the two of them spend the rest of the movie dealing with confused friends, angry parents, and basically having a wonderful time. (1 hr. 35 mins.; R) *Angelika; Carnegie Hall Cinemas.*

Talent
'Tempest' Fugit

Patrick Stewart stares imperiously out upon a lunch crowd at Time Cafe. He's between run-throughs of *The Tempest* (which may move to Broadway this fall) and has decided to fuel his Prospero with a burger. As he eats, he studies the room, noticing things, commenting on patrons. The couple at the next table—or, more precisely, the man's cell phone—is grating on him. "Those phones," Stewart stage-whispers. "It should be like the Old West, where they checked their guns at the door. Those things should not be allowed in here." Stewart has more on his plate than Broadway: *Jeffrey,* the film adaptation of Paul Rudnick's play, opens August 4. He plays a lavishly sardonic interior designer named Sterling Farrell. It's the movie's glory part, and one well suited to Stewart. The character smokes Dunhills, holds martinis, and closes doors with equal panache; Stewart's staginess works. (Early in the film, draping a red sweater across his chest at Barneys, he asks a clerk, "Can I do this? Or do I look like some sort of gay superhero?") "What I love about Paul's script," Stewart says, "is that these days, most comedy has an edge of cruelty to it. But behind Paul's humor, there's a wonderful generosity of spirit." In real life, Stewart wears jeans and a tastefully faded STUNTS UNLIMITED T-shirt given to him by a friend from *Star Trek: The Next Generation.* He's quiet, in a Grand Guignol kind of way, and highly focused: Every subject from Benjamin Britten to this French fry receives the same piercing scrutiny from him. "I know what it is to live fearfully," Stewart says. "I lived with fear for my whole life till just a few years ago—fear of failure, rejection, being inadequate. But what I've learned, and what *Jeffrey* is all about, is that you have to devour life. You have to banish fear, step outside your fucked-up ambitions, and say Yes!" The man at the next table is speaking into his phone again. Stewart raises two flat hands to deflect the noise. "The sad part is," he continues, "there's been some bizarre criticism of me in *Jeffrey.* Not of the performance—of the 'inappropriateness' of a straight actor being cast in the Sterling role. I mean, if you take that kind of thinking to its natural conclusion, all I'll ever play is a guy from Yorkshire." The cell-phone people pay and leave. As their backs disappear into the thunderstorm outside, Stewart hands down his final judgment. "She was very gorgeous," he says, as if recalling a pair of distant cousins. "And he was very loud."

MARSHALL SELLA

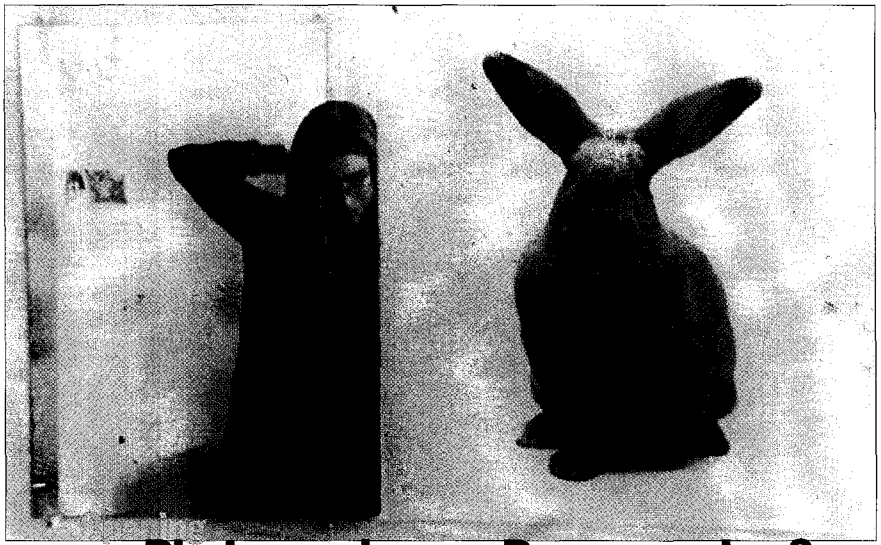

Patrick Stewart in 'Jeffrey.'

Photograph by Michael Ginsberg/Orion Classics.

The Indian in the Cupboard—The well-regarded children's book is given a faithful, clever adaptation in this movie about a boy who receives a seemingly nondescript cupboard and a plastic Indian for his birthday. When he stores the Indian in it overnight, the boy wakes up to find the toy has sprung to life. Smart enough to keep adults engaged, the movie maintains a rather serious tone (the toys can suffer and die) as the boy learns about responsibility and respecting others. Directed by Frank Oz. (1 hr. 36 mins.; PG) *Movieland 8th Street; 23rd Street West Triplex; Embassy 2–4; Gemini Twin; New York Twin; UA East; Lincoln Square.*

Jeffrey—The film version of Paul Rudnick's award-winning Off Broadway play about a young gay man who decides to become celibate in the age of AIDS. Then he falls in love and finds himself in something of a quandary. With Patrick Stewart, Steven Weber, Sigourney Weaver, Christine Baranski, Nathan Lane, and Olympia Dukakis. Directed by Christopher Ashley. (1 hr. 34 mins.; R) *Quad Cinema; Carnegie Hall Cinema.*

Judge Dredd—Stallone keeps action adventure on the front burner with this adaptation of the comic-book series about a world in decay where the judges serve as policeman, jury, and executioner all rolled into one. Directed by Danny Cannon. (1 hr. 31 mins.; R) *23rd Street West Triplex; Embassy 2–4.*



Photographer or Pornographer?

An autobiographical film by Jennifer Montgomery, *Art for Teachers of Children* documents the affair she began at age 14 with her dorm counselor, who took nude photos of her and other students. When, years later, the FBI targeted him as a child pornographer, Montgomery refused to cooperate with the investigation. Though her retelling is cold and matter-of-fact, the film is nonetheless deeply disturbing; Montgomery admits she was damaged, but stops short of assigning blame.

Kids—Telly, the skanky 17-year-old "hero" of *Kids*, sleeps with a frightened but willing young girl and then runs down the steps of the girl's brownstone to share the news with his best friend, Casper, who is waiting for him on the front stoop. Telly is coarse and mean, and he lives only to get laid. Yet he's at the center of *Kids,* the first film to be directed by Larry Clark, the self-mythicized "outlaw" whose book of photographs, *Teenage Lust*, feasts on teenagers thickheaded and dreamy with sex. As Telly discourses nonstop on the pleasures of deflowering 14-year-olds, he and Casper skateboard around the East Side, steal, smoke dope, and finish the day at an all-night party, at which Telly bags another virgin and Casper gives up his humanity altogether. While all this is going on, one of Telly's past victims, now HIV-positive, forlornly tries to find her lover. But this is not a tragic vision; *Kids* is fascinating but stunted. By taking us low, Clark gives the appearance of presenting New York adolescence without hypocrisy or cant. Yet it seems as if Clark is offering not a faithful portrait of teenagers but an exposure of his own erotomania. If the characters drift meaninglessly and unconsciously toward death, that may be because they don't, outside of their creator's erotic dreams, have much hold on life. Horribly, death completes the fantasy and makes it perfect. (Denby; 6/31/95) (1 hr. 35 mins.; NR) *Angelika Film Center; 19th Street East; Lincoln Plaza Cinemas.*

Lie Down With Dogs—A young man comes of age and into an acceptance of his sexuality. Starring Wally White, who also wries and directs. (1 hr 25 mins; R) *Village East.*

Little Odessa—Writer-director James Gray makes his debut with this thoughtful, low-key look at Joshua, a hit man (Tim Roth) who reluctantly returns to the Russian-emigré milieu of his childhood, Brighton Beach. (1 hr. 39 mins.; R) *Plaza.*

A Little Princess—This is a charming new version of the Shirley Temple chestnut about Sara (Liesel Matthews), a little girl sent from magical India to the drab Miss Minchin's School for Girls when her father goes off to fight in World War I. This movie—like all good family films—offers hard truths and painful moments, not treacly banality, as Sara finds herself relegated to the attic and a job as cleaning girl. Directed by Alfonso Cuaron. (1 hr. 36 mins.; G) *Lincoln Square.*

★**Living in Oblivion**—In the funniest sequence of this independent film about the making of an independent film, an actress playing a big scene with her "mother" goes through take after take of the same emotions, each take destroyed by some tiny error of the crew's. Watching this, we may become so impressed by the disillusioning of the film medium that we forget that director Tom DiCillo is creating a new illusion right before our eyes. Among the movie's satirical pleasures is the appearance of James LeGros doing a sensational send-up of Brad Pitt, and the performance of Peter Dinklage as a huffy dwarf ("Do *you* dream of dwarves? Even *I* don't dream of dwarves"). (Denby; 6/31/91) (1 hr. 31 mins.; R) *Angelika Film Center; Lincoln Plaza Cinemas.*

Midnight Dancers—A story of three brothers who work as dancers and prostitues in the gay underworld of Manila. Replete with gangs, pimps, bad cops, and wronged lovers. Directed by Mel Chiolongo. (1 hr. 40 mins.; NR) *Cinema Village 12th St.*

Mighty Morphin Power Rangers—The big-screen version of the smash children's TV show in which they battle an all-new villain: Ivan Ooze. (1 hr. 35 mins.; PG) *23rd Street West Triplex; Manhattan Twin; Metro Cinema.*

The Net—Sandra Bullock stars as Angela Bennett, an expert computer analyst who stumbles upon a massive conspiracy and winds up running for her life while simultaneously trying to prove her identity. The film ostensibly tackles modern man's alienation in an increasingly technological society and the issue of eroding privacy in an age of electronically encoded personal information. But mostly, these and other concerns provide the impetus for many a chase sequence. (1 hr. 58 mins.; PG-13) *Village Theatre VII; Murray Hill Cinemas; Criterion Center; Movieplex 42; Gemini Twin; Orpheum; Lincoln Square; Olympia Cinemas.*

Nine Months—A romantic comedy about a man (Hugh Grant) whose perfectly balanced life is thrown out of whack by a pregnancy. (1 hr. 43 mins.; PG-13) *Art Greenwich Twin; Chelsea; Murray Hill Cinemas; Criterion Center; Crown Gotham; 86th Street; 62nd and Broadway.*

Operation Dumbo Drop—Based on an actual event, this is the story of five Green Berets who agreed to transport an elephant through 200 miles of war-torn Vietnam to show their appreciation to a small village that welcomed American presence. When all sea and land attempts at transport fail, they decide to drop the elephant from an airplane (don't worry; he's outfitted with a parachute). Starring Danny Glover and Ray Liotta, and brought to you by Disney. (1 hr. 48 mins.; PG) *Village East; 19th Street East; Embassy 1; Sutton; 86th Street East; Lincoln Square; New Coliseum; Nova; Plaza .*

Pocahontas—The story is Disney's most sophisticated yet, including a realistic (read "sad") ending and a striking color palette. Even the comic-relief sidekicks (two animals that don't talk) are presented in a believable, low-key manner. A lot of bold chances were taken here and they all pay off—this is the most satisfying offering since *Beauty and the Beast.* (1 hr. 27 mins.; G) *Village East; Cinema I, II, Third Ave.; Guild 50th Street; 86th Street East; Lincoln Square; Olympia Cinemas.*

Postcards From America—A fractured screenplay offers the life of a young gay man in flashback. Written and directed by Steve McClean, it's loosely based on the writings of David Wojnarowicz, which are presumably the source of the movie's groaningly bad narration and clunky dialogue. (1 hr. 33 mins.; NR) *Quad Cinema.*

The Postman—A mildly diverting tale about an uneducated postman (Massimo Troisi) who befriends an internationally renowned Chilean poet sent into exile to his tiny island off the southern coast of Italy. When the postman falls in love with the most beautiful woman in town, the poet takes part—reluctantly at first—in the battle of words to win her heart. The movie somehow manages to avoid mawkishness, even as the postman asks the poet, "What is a metaphor?" and other such questions. This is due to the awkward and angular presence of Troisi, who died immediately after filming. In Italian. (1 hr. 49 mins.; PG) *Village East; Cinema I, II, Third Ave.; Lincoln Plaza Cinemas.*

Safe—Writer-director Todd Haynes's follow-up to his ambitious but uneven *Poison* is a solid, low-key drama about a woman (Julianne Moore) suffering from an unexplained illness that her doctor attributes to "nerves." But her attacks grow worse and worse, leading her to seek out help anywhere she can—specifically a fringe group that tells her she suffers from "environmental illness." Haynes quietly shows his skepticism for the group's methods without belittling the needs of the people who seek it out—clearly a parallel to the AIDS crisis and the many snake-oil approaches to fighting it that have sprung up. (1 hr. 59 mins.; R) *Village East.*

★**Smoke**—The gentleness of this movie is nearly revolutionary in American film at the moment. Directed by Wayne Wang and largely set in the Park Slope section of Brooklyn (writer Paul Auster's home turf), it's a celebration of gratuitous acts of kindness. Auggie (Harvey Keitel),

SPECIAL ADVANCE SCREENING*

NEW YORK and *FOX SEARCHLIGHT PICTURES* INVITE YOU AND A GUEST TO A SPECIAL ADVANCE SCREENING ON TUESDAY, AUGUST 8TH AT 7:30PM

Prepare to fall in love with the "terrific, crowd-pleasing comedy"* that has the critics cheering.

*-Janet Maslin, THE NEW YORK TIMES

Jeffrey Lyons, *Sneak Previews*

"Once in a very great while, a special movie comes along which you hate to see end. 'Brothers' is surely one of the best films of the summer!"

Peter Travers, *Rolling Stone*

"A captivating debut feature, a brash romantic comedy! w

Success stories are a bigger kick when the success is deserved. Edward Burns is a striking new talent. He knows this working-class background and his dialogue catches the teasing cadences the brothers use to dodge emotional hardballs. A splendidly acted film that captures the confusion of love in ways that are ardent, affecting and wonderfully funny."

Janet Maslin, *The New York Times*

"A terrific, crowd-pleasing comedy! It's a treat!"

WINNER
BEST PICTURE
1995 SUNDANCE
FILM FESTIVAL

the BROTHERS McMULLEN

◆

Fox Searchlight Pictures Presents A Marlboro Road Gang/Videography/Good Machine Production An Edward Burns Film
"The Brothers McMullen" Jack Mulcahy Mike McGlone Edward Burns Connie Britton Maxine Bahns Elizabeth P. McKay Shari Albert Jennifer Jostyn
Music By Seamus Egan Director of Photography/Editor Dick Fisher Executive Producers Edward J. Burns Ted Hope James Schamus Produced By Edward Burns Dick Fisher Written and Directed By Edward Burns

R RESTRICTED UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN ®

©1995 Twentieth Century Fox Film Corporation.
All Rights Reserved.

SOUNDTRACK AVAILABLE ON ARISTA RECORDS

STARTS WEDNESDAY, AUGUST 9TH!

SONY THEATRES
LINCOLN SQUARE
B'WAY & 68TH ST. 336-5000

ANGELIKA FILM CENTER
CORNER OF HOUSTON &
MERCER ST. 995-2000

***ALL YOU HAVE TO DO IS BRING THIS AD TO HMV at 86th St. and Lexington Ave. on Wednesday, August 2nd at 6PM. TICKETS ARE GIVEN ON A FIRST-COME, FIRST-SERVED BASIS. ONE PAIR PER NEW YORK READER.**

takes pictures from the same street corner at precisely 8 A.M. every day. He shows the pictures to his friend Paul (William Hurt), a sad-sack novelist who hasn't written much since his wife died. Lost in thought, Paul wanders into the street and almost gets run over, but he's saved by a black teenager who calls himself Rashid. Paul takes the boy in, and the two begin an unstable friendship. The garrulous fluency of Auster's writing, combined with the simplicity of Wayne Wang's direction, makes for an enchanting urban-picaresque movie. (Denby; 6/19/95) (1 hr. 52 mins.; R) *Angelika Film Center; Murray Hill Cinemas; Sutton; Lincoln Plaza Cinemas.*

Something to Talk About—Julia Roberts is Grace, a wife and mother who lives what she believes to be a satisfying, if somewhat complacent, life. When she discovers that her husband (Dennis Quaid) is carrying on an affair, she reconsiders her life and her role in her traditional southern family. With Robert Duvall, Kyra Sedgwick, and Gena Rowlands. Directed by Lasse Hallstrom. (1 hr. 42 mins.; R) *Village Theatre VII; 19th Street East; Murray Hill Cinemas; Criterion Center; New York Twin; Orpheum.*

Species—A sci-fi-horror movie with moments of amusement. When the replicant, or whatever it is, wants to mate, it takes the form of a tall blonde beauty (model Natasha Henstridge) and heads for Los Angeles, where its habit of suddenly removing its clothes does not strike the predatory local males as anything unusual. *Species* is sort of sleazy-sexy: Everyone in it is ready to rock. (1 hr. 48 mins.; R) *Village Theatre VII; 34th Street Showplace; Chelsea; Astor Plaza; Movieplex 42; First & 62nd St. Cinema; Orpheum; 84th Street Six; New Coliseum.*

Under Siege 2: Dark Territory—Steven Seagal. Action. That's it. (2 hrs. ; R) *Village East; Chelsea; Murray Hill Cinemas; Criterion Center; Movieplex 42; First & 62nd St. Cinema; Orpheum; 84th Street Six; New Coliseum; Nova.*

Unzipped—An amusing and intriguing documentary that chronicles the genesis and evolution of fashion designer Isaac Mizrahi's Fall '94 Collection. While he never truly reveals himself, we do get a sense of the artist as he mouths off nonstop—and often hilariously—on subjects ranging from what fashion is to the torment of his own varied neuroses. While the film succeeds because Mizrahi is such a kinetic force, its appeal also lies in its backroom look at the fashion industry: the harried assistants, the self-important fashion editors, the dizzy and bitchy models. Mostly shot in black-and-white, the film bursts into color at the end, when his collection is finally unveiled. And it is then that one truly appreciates Mizrahi's talent—for as frothy and frivolous as the fashion world may seem, his work is stunning. The models who parade his clothes down the runway become mere hangers. Winner of the Audience Award for Documentaries at Sundance. Directed by Douglas Keeve. (1 hr. 13 mins.; PG-13) *Lincoln Plaza Cinemas.*

Virtuosity—It's Los Angeles, 1999. The government has developed a virtual-reality criminal named Sid, who is used in the training of rookie cops. Sid is a composite of the psychological profiles of the most vicious criminals in recent history. As such, he is smart enough to escape from his computer-generated existence into the real world. And when Sid inevitably does, it's up to a tortured ex-cop (Denzel Washington) to try and stop him. Directed by Brett Leonard. (1 hr. 15 mins.; R) *Astor Plaza; 84th St.; Orpheum; 34th St.; Village VII; Chelsea; Manhattan Twin; Coliseum. .*

Waterworld—See David Denby's review, p. 70. (2 hrs. 14 mins.; PG-13) *Village Theatre VII; 34th Street East; Chelsea; Baronet/Coronet; Movieplex 42; National Twin; Orpheum; 84th Street Six; Plaza .*

Wild Reeds—A well-done French drama about a teenager in boarding school who finds himself drawn both to a charming peasant boy and a militant right-winger, Henri, who is worked up about the Algerian War. (1 hr. 50 mins.; NR) *Quad Cinema.*

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *The Incredibly True Adventures; An Awfully Big Adventure; Kids; Living in Oblivion; Smoke.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (929-3350) *Nine Months.* Opening 8/4: *Babe.*

Cinema Village 12th St.—22 E. 12th St. (924-3363) *Midnight Dancers.*

Film Forum—209 W. Houston St. (727-8110) *Art for Teachers of Children; Crumb.* (See also "Museums, Societies, Etc.")

Movieland 8th Street—42 E. 8th St. (477-6600) *Mighty Morphin Power Rangers; Braveheart; The Indian in the Cupboard; Pulp Fiction.* Opening 8/4: *Bushwhacked.*

Quad Cinema—34 W.13th St. (255-8800) *Grosse Fatigue; Postcards From America; Wild Reeds.* Opening 7/28: *Double Happiness.* Opening 8/4: *Jeffrey.*

Village East—189 Second Ave., at 12th St. (529-6799) *Country Life; Lie Down With Dogs; Operation Dumbo Drop; Pocahontas; The Postman; Safe; Under Siege 2: Dark Territory.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *Free Willy 2; Batman Forever; First Knight; Species; The Net; Waterworld.* Opening 8/4: *Something to Talk About.*

Waverly—323 Sixth Ave., at W. 3rd St. (929-8037) *Apollo 13; Clueless.*

14th–41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *Free Willy 2; Belle de Jour; Clueless; First Knight; Kids; Operation Dumbo Drop.* Opening 8/4: *Something to Talk About.*

23rd Street West Triplex—333 W. 23rd St. (989-0060) *The Bridges of Madison County; The Indian in the Cupboard; Judge Dredd; Mighty Morphin Power Rangers.*

34th Street East—241 E. 34th St. (683-0255) *Waterworld.*

34th Street Showplace—238 E. 34th St. (532-5544) *Apollo 13; Clueless; Species.* Opening 8/4: *Babe.*

Chelsea—260 W. 23rd St. (513-5402) *Apollo 13; Nine Months; Species; Under Siege 2: Dark Territory; Waterworld.* Opening 8/4: *Bushwhacked.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *Nine Months; Smoke; The Net; Under Siege 2: Dark Territory.* Opening 8/4: *Something to Talk About.*

42nd–60th Streets

59th Street East—239 E. 59th St. (759-4630) *Braveheart.*

Angelika 57—225 W. 57th St. (586-1900) *Party Girl.*

Astor Plaza—44th St. bet. Broadway. and Eighth Ave. (869-8340) *Species.*

Baronet/Coronet—993 Third Ave., bet. 59th and 60th Sts. (355-1663) *Waterworld.*

Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (265-2520) *The Incredibly True Adventures; Burnt by the Sun.* Opening 8/4: *Jeffrey.*

Cinema 3—2 W. 59th St. (752-5959) *Bandit Queen.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Country Life; Pocahontas; The Postman.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Free Willy 2; Batman Forever; Die Hard With a Vengeance; First Knight; Nine Months; The Net; Under Siege 2: Dark Territory.* Opening 8/4: *Babe; Something to Talk About.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *Nine Months.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *An Awfully Big Adventure.*

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *Operation Dumbo Drop.*

Embassy 2–4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *Clueless; The Indian in the Cupboard; Judge Dredd.*

Guild 50th Street—33 W. 50th St. (757-2406) *Pocahontas.*

Manhattan Twin—220 E. 59th St. (935-6420) *Crimson Tide; Die Hard With a Vengeance; Mighty Morphin Power Rangers.*

Movieplex 42—244 W. 42nd St. (997-7522) *Apollo 13; Batman Forever; Species; The Net; Under Siege 2: Dark Territory; Waterworld.*

National Twin—1500 Broadway, bet. 43rd and 44th Sts. (869-0950) *Waterworld.* Opening 8/4: *Bushwhacked.*

Paris Theater—4 W. 58th St. (980-5656) *Belle de Jour.*

Plaza—42 E. 58th St. (355-3320) *Little Odessa.*

Data

Appeasing Dole

Remember *A Little Princess*? Probably not. Back in May, Warner Bros. released this film, about a young girl who is shipped to a strict boarding school in New York while her father goes off to fight in World War I. Though it was incredibly well received by critics as a quality family film, it faded away in a month's time. In what has to be the quickest re-release in history, *A Little Princess* will open again on August 4. Why would Warner Bros. risk an even steeper financial loss?

Having Time Warner as a parent company seems to be the obvious explanation. As just about everyone knows by now, the media conglomerate has been singled out by William Bennett and Bob Dole as a purveyor of sex and violence to the impressionably young, and though Bennett and Dole have focused their disdain on Time Warner's music division, the company finds itself vulnerable to attack in all areas. In a May 18 meeting with Time Warner executives, Bennett saw no room for debate on the merits of art or ways in which Time Warner could label their products to warn parents—he simply wanted Warner Music to stop producing work he found objectionable.

Issues like these seem to arise only come campaign time, but Dole and Bennett have nonetheless succeeded in creating a climate in which Time Warner and other media conglomerates feel they must go heavy on family-values-friendly entertainment. Rereleasing a well-done film like *A Little Princess* does give the moviegoing public a nice second chance, but don't count on long lines at the box office. Bennett and Dole might have the theaters all to themselves. **MAUREEN CALLAHAN**

Photograph by Murray Close/Warner Bros.

Sutton—205 E. 57th St. (759-1411) *Smoke; Operation Dumbo Drop.*

Worldwide Cinemas—340 W. 50th St. (246-1583) *Don Juan DeMarco; Fluke; Forget Paris; French Kiss; The Madness of King George; Muriel's Wedding; Perez Family.*

Ziegfeld—141 W. 54th St. (765-7600) *Apollo 13.*

61st Street and Above, East Side

68th Street Playhouse—1164 Third Ave., at 68th St. (734-0302) *Grosse Fatigue.*

86th Street—125 E. 86th St. (534-1880) *Apollo 13; Nine Months.*

86th Street East—210 E. 86th St. (249-1144) *Operation Dumbo Drop; Pocahontas.*

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (737-2622) *First Knight.*

First & 62nd St. Cinema—400 E. 62nd St. (513-5408) *Apollo 13; Clueless; Species; Under Siege 2: Dark Territory.* Opening 8/4: *Babe; Bushwhacked.*

Gemini Twin—1210 Second Ave., at 64th St. (832-1670) *Batman Forever; The Indian in the Cupboard; The Net.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Free Willy 2; The Indian in the Cupboard.* Opening 8/4: *Something to Talk About.*

Orpheum—1538 Third Ave., at 86th St. (876-2400) *Free Willy 2; Clueless; First Knight; Species; The Net; Under Siege 2: Dark Territory; Waterworld.* Opening 8/4: *Babe; Bushwhacked; Something to Talk About.*

Tower East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *The Bridges of Madison County.*

UA East—1629 First Ave., at 85th St. (249-5100) *The Indian in the Cupboard.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (265-7466) *Nine Months.*

84th Street Six—2310 Broadway, at 84th St. (877-3600) *Species; Under Siege 2: Dark Territory; Waterworld.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Kids; Living in Oblivion; The Postman; Smoke; The Middleman.* Opening 8/4: *Unzipped.*

Lincoln Square—1992 Broadway, at 68th St. (336-5000) *Free Willy 2; Batman Forever; Braveheart; The Bridges of Madison County; Clueless; Crimson Tide; First Knight; The Indian in the Cupboard; Operation Dumbo Drop; Pocahontas; The Net.* Opening 8/4: *Babe; Bushwhacked; A Little Princess.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (222-1200) *Batman Forever; Clueless; Mighty Morphin Power Rangers.* Opening 8/4: *Babe.*

New Coliseum—701 W. 181st St. (740-1545) *Free Willy 2; Clueless; Operation Dumbo Drop; Species; Under Siege 2: Dark Territory.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Operation Dumbo Drop; Under Siege 2: Dark Territory.*

Olympia Cinemas—2770 Broadway, bet. 106th and 107th Sts. (865-8128) *The Net; Pocahontas.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (724-3700) *Apollo 13.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *Free Willy 2; Apollo 13; Batman Forever; Clueless; First Knight; The Indian in the Cupboard; Judge Dredd; Nine Months; Operation Dumbo Drop; Pocahontas; Species; The Net; Under Siege 2: Dark Territory; Waterworld.*

Concourse Plaza—214 E. 161th St. (588-8800) *Free Willy 2; Mighty Morphin Power Rangers; Under Seige 2: Dark Territory; Clueless; The Indian in the Cupboard; Nine Months; Operation Dumbo Drop; Species; Waterworld.*

Interboro—3462 E. Tremont Ave., nr. Bruckner Blvd. (792-2100) *Free Willy 2; First Knight; The Net; Under. Siege 2: Dark Territory; Waterworld.*

Riverdale—5683 Riverdale Ave., at 259th St. (884-9514) *Free Willy 2; First Knight; Nine Months.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *Free Willy 2; Mighty Morphin Power Rangers; Apollo 13; Batman Forever; Clueless; The Indian in the Cupboard; Judge Dredd; Nine Months; Operation Dumbo Drop; Species; The Net; Under Siege 2: Dark Territory; Waterworld.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (748-4200) *Apollo 13; Clueless; Nine Months; Pocahontas; The Net; Waterworld.*

Brooklyn Heights—70 Henry St. (596-7070) *Apollo 13; Nine Months.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Operation Dumbo Drop; Under Siege 2: Dark Territory; Waterworld.*

Cobble Hill—265 Court St. (596-9113) *Free Willy 2; Clueless; First Knight; Operation Dumbo Drop; Smoke; The Net.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (238-4200) *Free Willy 2; The Indian in the Cupboard; Operation Dumbo Drop; Species; Under Siege 2: Dark Territory.*

Kenmore—Church Ave. nr. Flatbush Ave. (284-5700) *Free Willy 2; The Indian in the Cupboard; Pocahontas; Species; Under Siege 2: Dark Territory; Waterworld.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Clueless; Nine Months; The Net.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (253-1111) *Mighty Morphin Power Rangers; Operation Dumbo Drop; Pocahontas; Species; Under Siege 2: Dark Territory; Waterworld.*

Kingsway—Kings Hwy. at Coney Island Ave. (645-8588) *Free Willy 2; Apollo 13; The Indian in the Cupboard; Nine Months; The Net.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Free Willy 2; Nine Months; The Net; Waterworld.*

Metropolitan—392 Fulton St. (858-8580) *Free Willy 2; Operation Dumbo Drop; Species; Under Siege 2: Dark Territory; Waterworld.*

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *Species; Under Siege 2: Dark Territory; Waterworld.*

Ridgewood—55–27 Myrtle Ave., at Putnam Ave. (821-5993) *Free Willy 2; Clueless; Operation Dumbo Drop; Species; Under Siege 2: Dark Territory; Waterworld.*

The Movies at Sheepshead Bay—Knapp St. and Harkness Ave., off Belt Pkwy. (615-1700) *Apollo 13; Batman Forever; Clueless; First Knight; The Indian in the Cupboard; Nine Months; Pocahontas; Species; The Net; Under Siege 2: Dark Territory.*

Queens

Area Code 718

Astoria—28–60 Steinway St. (726-1279) *Apollo 13; Clueless; Species; The Net; Under Siege 2: Dark Territory; Waterworld.*

Bay Terrace—211–01 26th Ave. and Bell Blvd., Bayside (428-4040) *Free Willy 2; Batman Forever; Operation Dumbo Drop; Pocahontas; Species; Under Siege 2: Dark Territory.*

Center—42–17 Queens Blvd., at 43rd St., Sunnyside (784-3050) *Free Willy 2; Operation Dumbo Drop; Under Siege 2: Dark Territory.*

Cinema 5—183–15 Horace Harding Expy., at 183rd St., Fresh Meadows (357-9100) *Free Willy 2; Species; The Net; Under Siege 2: Dark Territory; Waterworld.*

Cinemart—106–03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Operation Dumbo Drop; The Indian in the Cupboard.*

Continental—70–20 Austin St., Forest Hills (544-1020) *Free Willy 2; Apollo 13; Smoke.*

Crossbay—94–11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Species; Under Siege 2: Dark Territory; Waterworld.*

Crossbay II—92–10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Free Willy 2; Apollo 13; Clueless; First Knight; The Indian in the Cupboard; Nine Months; Pocahontas; The Net.*

Elmwood—57–02 Hoffman Dr., Elmhurst (429-4770) *Clueless; The Indian in the Cupboard; Operation Dumbo Drop; Pocahontas.*

Forest Hills—107–16 Continental Ave., at Queens

lush
american beauty. handle with care.
watch out for hidden thorns.
wild
four-time Grammy winner
Bette of Roses
BETTE MIDLER
HER FIRST
STUDIO ALBUM
990
NG
E YOU"
ED
ARDEN

THE HEARING AID
CALL 1-900-ATLANTIC FOR A QUICK
MUSIC TUNE UP. ONLY $1 PER CALL. UNDER 18 GET PARENT'S PERMISSION. TOUCHTONE PHONE REQUIRED.
ATLANTIC RECORDS, NY, NY (212) 399-4433

Talk to us: AtlanticOL@aol.com
74774,1026@compuserve.com
THE ATLANTIC GROUP
© 1995 ATLANTIC RECORDING CORP. A TIME WARNER COMPANY

Available at
SamGoody®
GOODY GOT IT!

continued from page 36

Who is Dick Morris?

people are angry," he says, "and he understands how to put that anger to use."

As an example of how Morris has sharpened the president's message, one White House aide points to the example of deregulation. "Before, we would have talked about it in vague, feathery terms," he says. "Now it's an attack on the Republicans for giving us poisoned meat." Those curious about the kind of campaign Morris is likely to run might also ponder a quote he cites from one of his heroes, Charles de Gaulle. "They asked him after he took power in a coup whether there was any bloodshed," Morris says. "De Gaulle said, 'Of course not—it was a revolution, not an election.' "

Morris is a rarity in his profession in that he is truly discreet. "I'm probably one of the only political consultants who embraces the fairly obvious notion that a political consultant's relationship with a client is, like, confidential instead of a license for self-aggrandizement," he says. He does not pose for photographs—though he did get his wife to send the blurry one that appears in this story. He conducts business from his home in West Redding, where he works without a staff or secretary. Asked why he eschews Washington, he once again cites de Gaulle, who said he left Paris "to gain height and space." Living in Washington, Morris says, "is like living in Hershey, Pennsylvania, and working for the chocolate factory."

According to several sources, Morris has never been as far away from Clinton as is commonly believed. Morris pointedly declines to say whether he talked privately to Clinton during the '92 campaign. But campaign alumni remember hints that the Clintons were receiving Morris's advice all along. Morris's old friend Richard Gottfried remembers a long conversation with Morris in the fall of 1993. "My impression at the time," he says, "was that he talked to either or both of them about once a month."

Many at the White House have their knives out for Morris and console one another by betting that he and the New York crew will be gone in six months. That is not likely, given the powerful bond that exists between president and consultant. "You get to spend the years between 29 and 47 with one person other than your wife," says Morris. "That person may not be that great, but by virtue of that experience, there's an intimacy that's terribly important. That's what we've always had together."

Morris makes it sound almost like a romance. And like most longstanding ones, his relationship with Clinton has included a few rough patches. But the one part of his own legend that Morris categorically denies is a story in the Maraniss biography that Clinton once got so mad he punched him. "I would have decked him," says Morris. "He's only a foot taller than I am." ■

Blvd. (261-7866) *First Knight; Nine Months.*

Fresh Meadows—190–02 Horace Harding Blvd., at 190th St. (454-6800) *Apollo 13; Clueless; First Knight; The Indian in the Cupboard; Nine Months; Pocahontas.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Free Willy 2; Operation Dumbo Drop; Pocahontas; Species; Under Siege 2: Dark Territory.*

Main Street—72–66 Main St., Flushing (268-3636) *Free Willy 2; Apollo 13; Batman Forever; Nine Months; Waterworld.*

Midway—108–22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Batman Forever; Species; Under Siege 2: Dark Territory; Waterworld.*

Movieworld—242–02 61st Ave., off Exit 31, Douglaston (423-7200) *Free Willy 2; Apollo 13; Clueless; First Knight; The Indian in the Cupboard; Nine Months; Operation Dumbo Drop; The Net.*

North Shore Towers—27–10 Grand Central Pkwy., Floral Park (229-7702) *Apollo 13.*

Plaza —103–14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Waterworld; Operation Dumbo Drop.*

Quartet—160–06 Northern Blvd., at 160th St., Flushing (359-6777) *Clueless; First Knight; The Indian in the Cupboard; Species; Under Siege 2: Dark Territory.*

Surfside—104th St., Rockaway (945-4632) *Free Willy 2; Operation Dumbo Drop.*

The Movies at Bayside—38–39 Bell Blvd., at 39th Ave. (225-7711) *Apollo 13; Nine Months; The Net; Waterworld.*

Trylon—98–81 Queens Blvd., at 66th Ave., Forest Hills (459-8944) *The Net.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *Free Willy 2; Apollo 13; The Bridges of Madison County; Mighty Morphin Power Rangers; Operation Dumbo Drop; Species; Under Siege 2: Dark Territory; Waterworld.* Opening 8/4: *Bushwhacked; Something to Talk About.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Free Willy 2; Apollo 13; First Knight; Nine Months; Pocahontas.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *Free Willy 2; Apollo 13; Clueless; First Knight; The Indian in the Cupboard; Nine Months; Operation Dumbo Drop; Species; The Net; Under Siege 2: Dark Territory; Waterworld.*

Museums, Societies, Etc.

American Museum of Natural History—Two new Imax films: *Destiny in Space,* and *Titanica,* about the exploration and excavation of the shipwreck. The films are shown daily, with both offered as a double feature on Fri. and Sat. nights. Central Park West at 79th St. (769-5650); $10 singly; $13 double feature.

American Museum of the Moving Image—Through 9/1: "The Three Stooges." 8/2–8/4: *Way Out West* (1937), a parody of Westerns. 8/8–8/11: *Women Haters* (1934), *An Ache in Every Stake* (1941), and *Dutiful but Dumb* (1941). 8/5–9/1: "Robert Mitchum." 8/5: *Out of the Past* (1947) and *The Locket* (1946). 8/6: A celebration of Bob's birthday with *The Night of the Hunter* (1955) and *Pursued* (1947), shown with the trailer for *Do You Have a Problem With This, Pal?,* a work-in-progress. 3601 36th St., Astoria, Queens (entrance on 35th Ave.; 718-784-0077); $5.

Anthology Film Archives—8/4: Andy Warhol's *Dracula* (1974). 8/5: Carl Th. Dreyer's *Vampyr* (1932). 8/6: Alfred Radock's *The Distant Journey* (1948), a postwar Czech film that addresses the ordeal of Prague's Jewish society, and Jean Luc Godard's *Breathless* (1959), starring Jean Seberg. 32 Second Ave., at 2nd St. (505-5181); $7.

Film Forum—Through 8/10: "Blaxploitation, Baby!" 8/2: *Mandingo* (1975). 8/3 and 8/4: *Friday Foster* (1975), starring Pam Grier, and *Truck Turner* (1974), starring the man who wrote the theme to *Shaft,* Isaac Hayes. 8/5–8/7: Richard Roundtree is *Shaft* (1971), the private dick fond of clingy turtlenecks, leather jackets and all the fine ladies. *The* seminal blaxploitation film. 8/8: *Slaughter* (1972) and *Hammer* (1972). 209 W. Houston St. (727-8110); $7.50.

Film Society of Lincoln Center—(The Walter Reade Theater)—Through 8/10, French Comedies. 7/31: *Cousin, Cousine* (1975) and *La Cage Aux Folles* (1979). 8/2 and 8/3: *My New Partner* (1984). and *Le Pére Noël est une Ordure/Santa Claus is a Louise* (1982). 8/4 and 8/5: *Delicatessen* (1991) and *Baxter* (1991). 8/5 and 8/6: "Movies for Kids." *Three Ring Circus* (1954). 8/6 and 8/7: *That Man From Rio* (1964) and *The Discreet Charm of the Bourgeoisie* (1972). 8/8: *La Vie de Château/A Matter of Resistance* (1965) and *Male Hunt* (1964). 65 W. 65th St., plaza level. (875-5600); $7.50.

Le Madri's "Film al Fresco"—Through 8/20: "Film al Fresco," a series of outdoor screenings, with live music and menu from Le Madri keyed to the film. 8/6: *Babette's Feast* (1987). 168 W. 18th St. (727-8022); $8 admission; no minimum on food.

Museum of Modern Art—Through 10/3: "Screen Plays: From Broadway to Hollywood, 1920–1966." 8/3: *Three Faces East* (1930). 8/3 and 8/4: Billy Wilder's *Stalag 17* (1953). 8/3 and 8/5: *The Yellow Ticket* (1931). 8/4 and 8/7: *The Long Voyage Home* (1940). 8/4 and 8/8: *Mister Roberts* (1955). 8/5: *The Big Knife* (1955), *Out of the Fog* (1941). 8/6: *Sweet Bird of Youth* (1962) and *Summer and Smoke* (1961). 8/6 and 8/7: *The Emporer Jones* (1933). 8/7: *The Guardsman* (1931). 8/8: *Waterloo Bridge* (1940) and *The Miracle Worker* (1962). 11 W. 53rd St. (708-9480); $8.

Museum of Television & Radio—Through 11/17: "The World of Hanna-Barbera." Through 8/6: Daily screenings of episodes from *The Banana Splits Adventure Hour.* 8/8 through 8/13: Screenings of *Cattanooga Cats.* 25 W. 52nd St. (621-6800); $6.

Whitney Museum of American Art—Through 8/13: "Edward Hopper and the American Cinema." Part of a museum-wide look at Hopper's profound influence on movies. 8/4 and 8/5: *The Godfather* (1972) and *Days of Heaven* (1978). 945 Madison Ave., at 75th St. (570-3676); $7.

ISAAC MIZRAHI

Opening

Fashion Is His Life

Hyperkinetic designer Isaac Mizrahi is the subject of 'Unzipped,' a slyly entertaining documentary that chronicles the arduous birth of his Fall '94 collection against the backdrop of the fashion world and its colorful, crazed denizens.

Photograph by Dan Lecca/Miramax.

theater

Show*Time*...Family Values...G&S

Broadway

Now Playing

Arcadia—Tom Stoppard's Olivier Award–winning comedy of ideas, in which two contemporary scholars muse on the nature of time and truth while investigating a centuries-old scandal in an aristocratic household. With Blair Brown, Victor Garber, and Robert Sean Leonard; directed by Trevor Nunn. $37.50–$42.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 8/27. *Vivian Beaumont Theater at Lincoln Center, 150 W. 65th St. (239-6200). 3 hrs.*

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Sarah Uriarte plays the girl; Jeff McCarthy plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward. Lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. $22.50–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Crazy for You—The 1992 winner of three Tony awards, including Best Musical, is currently in its fourth year on Broadway. James Brennan and Karen Ziemba star in this musical comedy, a loose adaptation of the Gershwins' *Girl Crazy,* about a banker's son who's sent to foreclose on a theater in a mining town. Light and frothy, with Gershwin and Susan Stroman's choreography as central pleasures. Book by Ken Ludwig; co-conceived and directed by Mike Ockrent. $15–$67.50. Dark Thurs. Opened: 2/19/92. *Shubert Theater, 225 W. 44th St. (239-6200). 2 hrs. 40 mins.*

Damn Yankees—A fading boy of summer sells his soul to the Devil for a second chance at playing professional baseball in this revival of the 1955 musical based on Douglass Wallop's best-seller, starring Jerry Lewis as the Prince of Darkness, midlife-crisis division. $15–$67.50. Through 8/6. *Marquis Theater, 1555 Broadway (307-4100). 2 hrs. 45 mins.*

Defending the Caveman—Rob Becker's one-man show, which posits a genetically inherited difference from prehistoric days to explain why men ("hunters") and women ("gatherers") get irritated with each other in Bloomingdale's. $44.50. Wed.–Fri. at 8, Sat. at 5 and 8, Sun. at 3. Tues.–Sat. at 8, Sat. at 5. *Helen Hayes Theatre, 240 W. 44th St. (228-3626, or just dial CAVEMAN). 1 hr. 40 mins.*

Grease!—A crowd-pleasing, neon-heavy rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. With teen heartthrob Jon Secada as bad boy Danny Zuko. $30–$67.50. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 5/11/94. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200). 2 hrs. 30 mins.*

Having Our Say—A two-character play about changes in the lives of black Americans over the past century. Emily Mann has adapted her text from the best-selling memoirs of the Delaney sisters, who, at 100 years of age and counting, have Seen It All. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Booth Theater, 222 W. 45th St. (239-6200). 2 hrs. 20 mins.*

The Heiress—A revival of Ruth and Augustus Goetz's 1947 stage adaptation of the Henry James novella *Washington Square,* in which a domineering and oppressive father squelches his shy daughter's attempt at romance. Suitably Hollywoodized, William Wyler's film version starring Olivia de Havilland swept the 1949 Academy Awards; James, the master of moral irony who experienced the single most devastating failure of his career with a disastrous foray into dramatic writing—the play *Guy Domville*—would doubtless have appreciated the joke. With Cherry Jones (winner of both the Drama League's Distinguished Performance Award and the 1995 Tony for Best Actress in a Play for her work in the title role), Donald Moffat, Frances Sternhagen, and Michael Cumpsty; directed by Gerald Gutierrez. $20–$55. Tues.–Sat. at 8, Wed. and Sat. at 2,; Sun. at 3. *Cort Theatre, 138 W. 48th St. (239-6200). 2 hrs. 30 mins.*

How to Succeed in Business Without Really Trying—Armed only with charming dishonesty, Matthew Broderick, in the role created by Robert Morse, rises swiftly to the top of the corporate world in a new Broadway revival of the 1961 musical. Has much become dated in Shepherd Mead's classic farce about raging ambition? Well, the Man in the Gray Flannel Suit wears Armani these days, but the songs and lighthearted satire are as sharp as ever. $25–$67.50. Mon.–Sat. at 8, Wed. and Sat. at 2. *Richard Rodgers Theatre, 226 W. 46th St. (307-4100). 2 hrs. 40 mins.*

Indiscretions—Cocteau's *Les Parents Terribles,* a bittersweet farce about the tangle of complicated relationships within an eccentric, self-obsessed family, in a new English translation by Jeremy Sams. This production comes to Broadway from London's Royal National Theatre; among those getting unhealthily involved with each other are Kathleen Turner, Eileen Atkins, Roger Rees, Jude Law, and Cynthia Nixon. $45–$60. Mon.–Sat. at 8, Wed and Sat. at 2. *Ethel Barrymore Theatre, 243 W. 47th St. (239-6200). 2 hrs. 30 mins.*

Les Misérables—This pop-opera adaptation of the sprawling Victor Hugo novel, currently in its ninth year on Broadway, is the fifth-longest-running show in Broadway history. With a book by Alain Boublil and Claude-Michel Schonberg; music by the latter; lyrics by Herbert Kretzmer. $15–$65.00. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened:

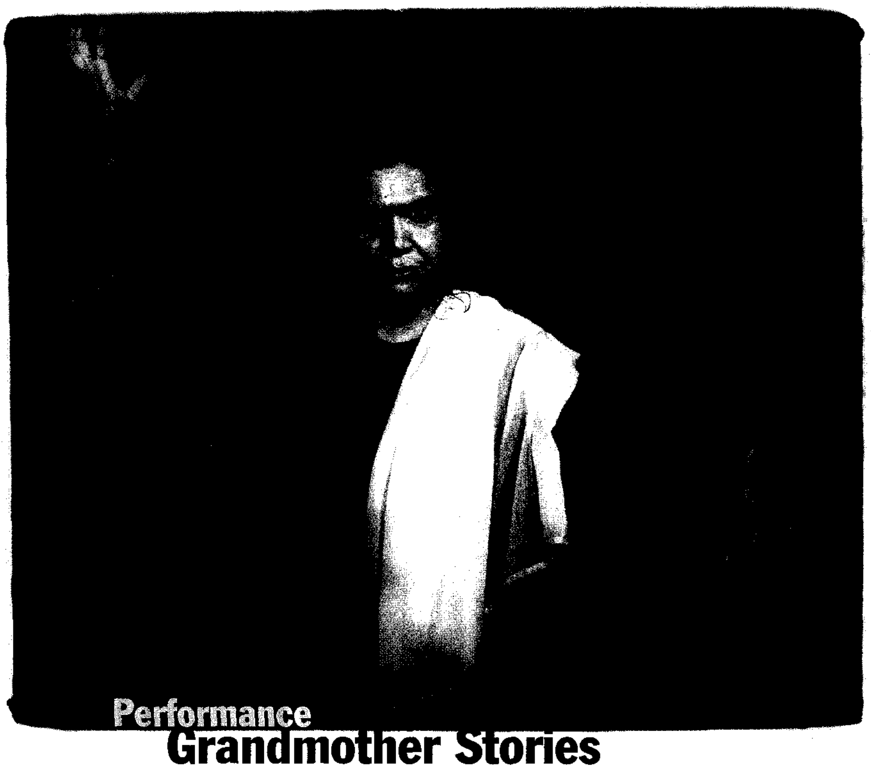
Wandering Minstrels, Them

The final collaboration of W. S. Gilbert and Arthur Sullivan, *Duel: Or, The Grand Duke* (1895)—*a comedy of errors set in a Duck Soup–esque* Mitteleuropa duchy during Napoleon's invasion of Prussia—is one of the pair's least-known works. To celebrate its hundredth anniversary, Oasis Players, a Los Angeles–based troupe of Juilliard graduates, is reviving the operetta for one week only at Studio Theater 4-A (29 East 19th Street, fourth floor); call 718-956-0203 for details.

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 880-0740.

Photograph by Jennifer Pliego.



Performance

Grandmother Stories

Trazana Beverley, winner of a 1976 Tony for Best Featured Actress in the original production of Ntozake Shangé's *For Colored Girls . . .*, returns to the stage—performing her own material this time—in *The Spirit Moves,* a one-woman show extolling shared family tales as a source of spiritual wisdom. At the Samuel Beckett Theatre, 410 West 42nd Street (967-1481), August 1, 2, and 3.

3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

Love! Valour! Compassion!—Terrence McNally's bittersweet drama (winner of the 1995 Tony Award for Best Play) about eight gay men who come together at a country home over the course of several holiday weekends. With Mario Cantone, John Glover, Stephen Bogardus, T. Scott Cunningham, Randy Becker, Richard Bekins, and Justin Kirk. Directed by Joe Mantello. $15–$45. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Walter Kerr Theatre, 219 W. 48th St. (239-6200). 3 hrs.*

Miss Saigon—A reworking of Puccini's *Madama Butterfly* set in Vietnam during the fall of Saigon. Score by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$67.50. Dark Sun. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

The Phantom of the Opera—In its eighth year on Broadway, Andrew Lloyd Webber's blockbuster continues to pack them in, passing the 3,000-performance mark recently and edging into seventh place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. $15–$65. Dark Sun. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

The Play's the Thing—Life, as every theatergoer knows, is a play—at least, that is, if you live in a castle on the Italian Riviera, the setting for the Hungarian playwright Ferenc Molnar's lighthearted 1926 comedy about a dramatist who contrives a theatrical performance to reconcile two estranged lovers. Translated by The Master, P. G. Wodehouse. $50. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Through 8/20. *Roundabout Theatre, 1530 Broadway (869-8400). 2 hrs. 20 mins.*

Show Boat—Because it covers three generations of show folk, because its action spans four decades, because it shuttles between steamy Natchez and boreal Chicago, and because it touches on such varied subjects as race relations and the dispersal of families, *Show Boat* is usually described as having epic sweep. In a production such as this, certainly. There are problems with the plotting, but director Harold Prince's staging moves so swiftly and involvedly that there is no time for questions. He is seconded by choreographer Susan Stroman, who with this effort surges to the forefront of Broadway dance creators. The cast here is a true constellation: John McMartin's rubber-legged Cap'n Andy; the starchy, beady-eyed Parthy of Elaine Stritch; Rebecca Luker; Mark Jacoby; Michel Bell; Gretha Boston; and Lonette McKee's penetratingly sung Julie, which is also shatteringly acted. This *Show Boat* is a dreamboat. (Simon; 10/17/94) $30–$75. Opened: 10/2/94. *Gershwin Theater, 222 W. 51st St. (307-4100). 3 hrs.*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Have a drink and dig the band. Can't you hear the flügelhorn? Can't you hear the bell? Come to them sickly, they'll make you well. We don't know why our heart flips (and, baby, we don't care); we only know it does. Heartbreakin' nights, only in America. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $49.50–$67.50. At the *Virginia Theatre, 245 W. 52nd St. (239-6200)*? Uh-huh. *2 hrs. 10 mins.*

Sunset Boulevard—Patti LuPone's Norma Desmond was a tough gutter sparrow; Glenn Close's—close, but no cigar—a cross between the cigar-store Indian and a cathedral gargoyle. Now there is Betty Buckley, whose presence appears to have rewritten, recast, and redirected the entire show. Unlike previous Normas, she abounds in childlikeness, girlishness, womanliness, and age-old humanity—the whole spectrum. Whereas other Normas made me laugh and shudder, this one also made me smile and cry. Moreover, she brings attractiveness and sexiness to the role. (At last Joe Gillis has a believable and disturbing dilemma; to be this Norma's kept man could give gigoloism a good name.) Most important of all, she can sing. Every note is in place, and you can hear the pianissimos as well as the fortes. And it is not only musical singing, it is also musical acting. She knows how to characterize with her singing voice, how to make an emotion *cantabile.* It moves you as much as her acting in a seamlessly compelling musical-comedy performance. With her trueness heightening everyone else's acting while giving us a Norma who will remain the norm, 10086 Sunset Boulevard becomes as important a number in musical annals as 1066 in English history—that of the Norma(n) Conquest. (Simon; 8/7/95.) $25–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/17/94. *Minskoff Theatre, 200 W. 45th St. (307-4007). 2 hrs. 30 mins.*

Off Broadway

Previews and Openings

The Food Chain—The playwright Nicky Silver (*Pterodactyls, Raised in Captivity*) is a young master of the theater's most challenging trick, often attempted and rarely successful: making audiences gasp in (moral) horror while simultaneously shrieking with laughter. (Aristotle thought this was impossible; shows you how much *he* knew.) His latest black farce, arriving here after a successful run in Washington last summer, concerns the import of obesity upon sex (straight, gay, and varied) and its attendant emotions. And a Jewish mother is thrown in—just, no doubt, to make sure the whole thing remains a comedy. $40. Mon.–Sat. at 8, Wed. and Sat. at 2:30. Begins performances 8/7 for a 8/24 opening. *Westside Theatre, 407 W. 43rd St. (307-4100).*

Time and the Wind—$20 in previews, $25 thereafter. Tues.–Fri. at 8, Wed. at 2, Sat. at 5 and 8:30. In previews for a 8/9 opening. *John Houseman Studio Theatre, 450 W. 42nd St. (239-4324).*

Troilus and Cressida—Before 1898, no historical record exists of a performance of Shakespeare's take on the Trojan War of Homeric myth—explainable, maybe, by the difficulties earlier generations had in conceiving of war as an apparently meaningless and savage hodgepodge of ironic discontinuity, petty motives, and pointless waste. As those of us around today might say, is there a *problem* here? Before the mid-twentieth century, scholars labored mightily to read the play in the conventional terms of battlefield valor (virtuous-but-doomed Trojans tragically overpowered by nasty Greeks); contemporary audiences are more likely to experience it as a forerunner of the work of—say—David Rabe. This summer's second Shakespeare in Central Park production is directed by Mark Wing-Davey, with Neal Huff and Elizabeth Marvel in the title roles. Tues.–Sun. at 8:15 at the *Delacorte Theater, Central Park;* closest park entrances are at 81st St. and Central Park West and 79th St. and Fifth Ave. Tickets are distributed at the theater from 1 on, and at the *Public Theater, 425 Lafayette St.,* from 1 to 3, on the day of performance only. Begins previews 8/4 for a 8/17 opening; through 9/3. For further information, call *598-7100.*

Now Playing

After-Play—After a successful limited run at the Manhattan Theatre Club earlier this year, the actress Anne Meara's debut play about four old friends sharing a New York evening of dinner, theater, and memories has reopened a few blocks west, with Meara stepping into the role previously performed by Rue McClanahan. Tues.–Sat. at 8, Wed. at 2:30, Sat. at 5., Sun. at 3. *Theatre Four, 424 W. 55th St. (239-6200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. $30-$40. Tues., Wed., Thurs. at 8, Wed. at 5, Fri, and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

Bonhoeffer 1945—Executed by the Nazis in 1945 for his role in a plot to assassinate Hitler, German writer and theologian Dietrich Bonhoeffer became known after the war as the prototype of the modern Christian martyr. D. Paul Thomas and Nicholas Hormann reenact his ordeal in Mr. Thomas's new play. $25–$27.50. Tues.–Sat. at 8, Wed. at 2, Sun. at 3. *McGinn/Cazale Theatre, 2162 Broadway, at 76th St. above the Promenade (279-4200).*

Death Defying Acts—An evening of three one-act plays by Woody Allen, David Mamet, and Elaine May. With Linda Lavin, Debra Monk, and Paul Guilfoyle; directed by Michael Blakemore. $35–$45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. *Variety Arts Theatre, Third Ave. at 13th St. (239-6200).*

Deviant Craft—The cavernous chambers inside the piers on the Brooklyn end of the Brooklyn Bridge provide the setting for this play in which prisoners at a women's penal colony explore their world through a performance of Shakespeare's *The Tempest.* $15; reservations, which are required. may be made by calling *(212) 969-8062.* Wed.–Sun. at 8 at the *Brooklyn Bridge Anchorage;* the nearest subway stops are the A and C at High Street and the 2 and 3 at Clark St. Through 8/6.

Ecstasy—The director Mike Leigh, whose international reputation is based on films (*Naked, Life Is Sweet*) about English working-class families and lost souls looking for a little cheerfulness in tough times, is equally well known at home as the writer of stage plays mining a similar sociopolitical vein. In the New Group's production of this 1979 script, a young woman fends off loneliness and an abusive boyfriend, less depressingly than you might expect. $25. Mon.–Fri. at 8, Sat. at 4 and 8:30. *Judith Anderson Theatre, 422 W. 42nd St. (279-4200).*

The Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8; Sat. at 3 and 7; Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Theater, 181 Sullivan St. (674-3838)*

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding,* written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $35–$55, which includes a mitzvah meal. Opened: 10/9/94. Thurs. at 7:30; Fri. at 8; Sat. at 7; Sun. at 1 and 5. *Soho Playhouse (formerly Playhouse on Vandam), 15 Vandam St. (691-1555).*

john & jen—A musical family story by Tom Greenwald and Andrew Lippa. $25. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lamb's Little Theatre, 130 W. 44th St. (997-1780).*

London Suite—If It Isn't Broken Don't Fix It Dept.: Neil Simon, author of *Plaza Suite* and *California Suite,* has crossed the Atlantic for the locus of this latest four-vignette *comédie sentimentale,* on view at the Off Broadway Union Square Theatre. (Meanwhile, up on West 52nd Street, the big Neil Simon Theater is dark.) Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Union Square Theatre, 100 E. 17th St. (307-4100).*

Lust—You think New York City is sexually licentious? Maybe so, but it doesn't even come close to Restoration London. An English four-brother team known collectively as the Heathers (Neil, Lea, John, and Charles) has had the bright idea—not a bad one, at that—of adapting William Wycherley's 1673 play *The Country Wife,* the classic farce about rakes and miladys at erotic play, into a musical comedy. Denis Lawson stars as the Byronic (and appropriately named) Horner, who's mad, bad, and dangerous to know. $45. Mon.–Sat. at 8, Wed. and Sat. at 2. *John Houseman Theatre, 450 W. 42nd St. (239-6200).*

Moose Mating—A new play by David Grae about heterosexual dating rituals, New York genus, in the nineties. $10; $8 students. Thurs.–Sun. at 7:30. *HERE Performance Space, 145 Sixth Ave., at Dominick St. (647-0202).*

One Woman Shoe—After playing five sold-out weeks in January and February, this comedy by the brother-and-sister team of David and Amy Sedaris in which six women from various points on the social scale express their personal *tsuris* through song, dance, and monologue has returned for an open-ended run. $15/TDF. Mon. at 8, Thurs. at 8, Fri.–Sat. at 10. *The Club at La MaMa, 74A E. 4th St. (475-7710).*

The Only Thing Worse You Could Have Told Me—Fourteen vignettes from contemporary gay culture, written and performed by Dan Butler, best known these days as the aggressively hetero Bulldog on NBC's *Frasier.* $35. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Actors' Playhouse, 100 Seventh Ave. So., at Christopher St. (307-4100).*

Party—Truth-or-dare high jinks are at the center of Chicago playwright David Dillon's comedy about seven gay men. Scene to watch for: a nude group tribute to Karen Carpenter. $37.50–$40. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Douglas Fairbanks Theatre, 432 W. 42nd St. (239-6200).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $30. Mon. and Thurs.–Sat. at 8; Sun. at 3 and 7; Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Pets—"I think I could turn and live with animals," wrote Walt Whitman, "they are so placid and self-contain'd." That, more or less, is the premise of this new musical revue—assembled by Helen Butleroff from the songs of some seventeen lyricists and composers—about the bonds between people and their Significant Nonhuman Others. $35. Wed.–Sun. at 8, Wed., Sat., and Sun. at 2. *Theatre East, 211 E. 60th St. (307-4100).*

The Springhill Singing Disaster—Karen Trott's hilarious one-woman show about growing up female and guitar-infatuated. $25. Tues.–Sat. at 8, Sat. and Sun. at 3. *Playwrights Horizons, 416 W. 42nd St. (279-4200).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dance, clap, and generally bang on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. $22.50–$37.50. Tues.–Fri. at 8; Sat. at 7 and 10:45; Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (307-4100).*

Swingtime Canteen—A forties wartime revue in which an all-girl band and cast send the boys off to battle with songs by Frank Loesser, Johnny Mercer, Jimmy van Heusen, Harry Warren, et al. in their hearts. $37.50–$40. Tues.–Sat. at 8, Wed. at 2, Sat. and Sun. at 3. *Blue Angel, 323 W. 44th St. (239-6200).*

Sylvia—A. R. Gurney's latest foray into the emotional terrain of northeastern Waspism focuses on a New York City couple whose plans for their kid-free golden years are altered by the unanticipated factor of a small dog. With Mariette Hartley, John Cunningham, Derek Smith, and Sarah Jessica Parker as, uh, the dog. Directed by John Tillinger. $45. Mon.–Sat. at 8, Wed. at 2, Sat. at 5. *Manhattan Theatre Club Stage I, 131 W. 55th St. (581-1212).*

Three Tall Women—Edward Albee's Pulitzer Prize–winning drama about a wealthy 92-year-old widow who reexamines the events of her life; directed by Lawrence Sacharow. $42.50–$45. Tues. at 7:30, Wed.–Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. Opened: 4/12/94. Through 8/26. *Promenade Theatre, 2162 Broadway, at 76th St. (239-6200).*

Tony 'n' Tina's Wedding—A wedding at *St. John's Church, 81 Christopher St.;* then a reception at *147 Waverly Pl.,* with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $60–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88 (279-4200).

Travels With My Aunt—Brian Murray and Jim Dale (among others) play assorted men, women, children, and small domestic animals in a knock-about stage adaptation of Graham Greene's comic novel. Larry Linville takes over from Mr. Dale on 8/7. $27.50–$45. Mon.–Sat. at 8, Wed. and Sat. at 2:30. *Minetta Lane Theatre, 18 Minetta La. (307-4100).*

Twelve Dreams—$37.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 8/6. *Mitzi Newhouse Theater, 150 W. 65th St. (239-6200).*

2 Boys in a Bed on a Cold Winter's Night—Two contemporary men look for something more permanent than a passing sexual fling in James Edwin Parker's play about life beyond the oppressive confines of urban gay subculture. $25. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 7. *Theatre Off Park, 224 Waverly Pl., bet. Perry and 11th St. (279-4200).*

We'll Meet Again—A revue of World War II songs, emphasizing those written and performed for English audiences. $36. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. To 9/3. *45th Street Theater, 354 W. 45th St. (246-4707).*

Previews

Music Man

Galt MacDermot (bottom left), the composer who brought sixties counterculture—or a reasonable facsimile thereof—to Broadway in 1968 with *Hair,* has returned to the musical stage with *Time and the Wind,* a revue about contemporary New York romances. It's currently in previews for an August 9 opening at the John Houseman Studio Theatre, 450 West 42nd Street (239-4324).

Photograph by Blanche Mackey.

nightlife

Coasters...Costello...Christian McBrid

Talent

Organ Grinder

With champions like the Beastie Boys and new-jack soulman D'Angelo, the Hammond B-3 organ is re-emerging as the coolest instrument since the turntable. Its master is Jimmy Smith, who shares a bill with scat great Jon Hendricks at the Blue Note, August 8–13.

Concerts

Ali Farka Toure—Mali's crowd- and Grammy-committee-pleasing superstar. 8/5 at 3 P.M. *SummerStage, Rumsey Playfield, 72nd St. in the Park. (360-CPSS). Free.*

Allman Brothers Band—As the brothers Nelson abandon cheese-metal for rootsy folk, it's good to see some blond, longhaired rock *freres* who remain true to form. Gregg and Duane soldier on, still drawing from their blues lessons in Macon over 30 years ago and, thankfully, showing little signs of change. 8/9 at 8 P.M. *Jones Beach. (516-221-1000). $35.*

Kenny Barron—The pianist. 8/2 at 6:30 P.M. *North Plaza of Lincoln Center, 62nd St. and Broadway. (875-5700).*

Capoeira—The leaping and bounding Brazilian art form—somewhere between ecstatic Moroccan dance and Jackie Chan—comes alive at Lincoln Center's "Caribbean Carnival." 8/6 at 8:15 P.M. *Damrosch Park Band Shell, towards the back of Lincoln Center, 62nd St. and Broadway. (875-5700).*

The Coasters—The first group to be inducted into the Rock and Roll Hall of Fame, gaining their accolades with such gems as "Yakety Yak," "Charlie Brown," and "Love Potion #9." 8/3 at 1 P.M. *MetroTech Commons, MetroTech Plaza, Brooklyn. (718-636-4100).*

Elvis Costello—With the Attractions. 8/2-4 at 8 P.M. *Beacon Theater, 2124 Broadway, at 74th St. (307-7171). $30.*

Dewey Redman and Robin Eubanks—How odd it must be for such a ferociously innovative free-jazzer—a pioneering fellow to Ornette Coleman, and Don Cherry—to witness the hailing of his son as jazz's messiah. Tenor saxophonist Dewey Redman is handling it well, though, patiently forging ahead with his woody tone and always personal style. Joshua is a virtuoso, a brilliant student of Coltrane, Rollins, Shorter, et. al. Dewey is more like a legend. He plays with trombonist Robin Eubanks. 8/5 at 7 P.M. *Prospect Park Bandshell, 9th St. and Prospect West, Park Slope. (718-855-7882). $3 contribution.*

H.O.R.D.E. Festival.—The festival features the Black Crowes, Blues Traveler, Ziggy Marley and the Melody Makers amongst others—a line-up for youngsters who missed, respectively, the Stones, Van Morrison, and Bob Marley in their primes. 8/8 at 8 P.M. *Jones Beach. (516-221-1000). Sold out.*

Cecil Payne and David Sanchez—Payne, the elder statesman of the baritone sax, carved his niche as both proto-bopper and big-band journeyman with the big bands of Dizzy Gillespie. He's got a warm, rugged sound that should ably support this evening's costar, tenorman David Sanchez, also a Gillespie vet, who has spent much of his career elaborating on Dizzy's bopification of Cuban salsa. 8/4 at 7 P.M. *Prospect Park Bandshell, 9th St. and Prospect West, Park Slope. (718-855-7882). $3 contribution.*

Rounder Records Weekend—Alison Krauss; Sleepy LaBeef; Riders in the Sky; the Delevantes; the Persuasions; John McClutcheon. 8/4 and 8/5 at 7 P.M. *Lincoln Center, 62nd St. and Broadway. (889-6800).*

Gilberto Santa Rosa and Olga Tanon—SummerStage's final free concert kisses the season goodbye with two stars of salsa and merengue. 8/6 at 3 P.M. *SummerStage, Rumsey Playfield, 72nd St. in the Park. (360-CPSS). Free.*

Santana—San Francisco's mustachioed Latino rock-slinger Carlos Santana joins forces with fellow seventies guitar god Jeff Beck 8/6 at 8 P.M. *Jones Beach (516-221-1000) $28.50.*

The Second Annual Source Awards—It's strange enough when rock and roll forsakes its rebel status to honor Led Zeppelin at a black-tie awards ceremony. Now, it appears hip-hop is following suit. Hip-hop journal *The Source* presents its second annual awards show, featuring rappers Salt'N'Pepa, new-jack soul group Jodeci, film director John Singleton, New York Knick Anthony Mason, Penny Hardaway of the Orlando Magic, Houston Rocket Sam Cassell, supermodel Beverly Peele, and performances by Snoop Doggy Dogg, Dr. Dre, and Notorious B.I.G. Honorees will include Run-DMC and the late Eazy-E. 8/3 at 7:30 P.M. *The Paramount, Madison Square Garden, 33rd St. and Seventh Ave. (307-7171). $75 and $150.*

Weezer—One of the city's civic treasures, Central Park's free SummerStage program, is taking some time to pass the hat. Its second benefit concert enlists the help of those mugging boys from Weezer. The alt-rock jokesters join seventies-rock revivalist Teenage Fanclub and That Dog. 8/3 at 7 P.M. *SummerStage, Rumsey Playfield, 72nd St. in the Park. (360-CPSS). $20.*

Bob Weir and Rob Wasserman—Helping raise funds on this rare not-free performance are Grateful Dead drummer/world-music-junkie Bob Weir and the bassist Rob Wasserman. Wasserman is phenomenal—bowing, plucking, and thumping all manner of noise and poetry from his upright electric Clevinger. 8/8 at 6:30. *SummerStage, Rumsey Playfield, In Park around 72nd St. (360-CPSS). $27.50.*

Clubland

A.K.A.—A smallish, slightly lurid second-floor home to mid-level alt-rockers, hip-hop jazz bands, and ambient D.J.s. 8/6: Meow. *Broadway at West Houston. (673-7325).*

Academy—A grand old theater whose big-time rock acts and bruising sound system vie against the 100,000th rendition of "Memory" being sung two blocks away. 8/2: Peter Murphy; Jewel, a 20-year-old Alaskan whose singing (and occasional yodeling) won her opening slots for Liz Phair and Bob Dylan. *243 W. 43rd St., bet. Seventh and Eighth Aves. (249-8870).*

Bottom Line—A top-notch venue—with great sound, good sight-lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 8/3: The Afro-Celtic acoustic musician Laura Love. 8/4: "In their own words: A bunch of songwriters sittin' around singin'," featuring Maltraca Berg; Squeeze alums Chris Difford and Glenn Tilbrook; Harvey Fuqua; David Dye. 8/7: Tower of Power. *15 W. 4th St. (228-7880).*

Brownie's—Avenue A's divey post-college rock spot, with good tap beers, low-rent bands, and the occasional big name trying to keep a low profile. Cozy and congenial, even if you're not pierced. 8/1: Go To Blazes. 8/2: Space Needle. 8/5: Pansy Division. 8/7: Polvo. Shows nightly at 9. *169 Ave. A, at 11th St. (420-8392). $.*

CBGB & OMFUG—Ground zero of punk's stateside explosion and, twenty years later, still a smoking, flier-strewn pit—in a good way. *15 Bowery, at Bleecker St. (982-4052). $.*

Chicago B.L.U.E.S.—A newish big-budged blueserie with comfortably down-home ambience and even

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Photograph by James Minchin.

more comfortable couches behind the stage. Dedicated to bringing us the best and brightest from the midwestern blues capital. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

The Cooler—The meat-packing district's subterranean steel-corridored home to alternative rockers, avant-garde-jazz musicians, and mind-expanding D.J.'s. 8/3: Skeleton Key. 8/4: Thinking Fellers Union Local 282. 8/5: Arto Lindsay. 8/9: A benefit for death-row prisoner Mumia Abu-Jamal, with Amiri Amina, Allen Ginsberg, Marc Ribot, and William Parker. *416 W. 14th St. (229-0785).*

Fez—Mingus fever and lush faux-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—A midsize bi-level rock venue with moody chandeliers and a sort of haunted-bordello ambience. It's a bit of a crush near the stage, but there's an amiable bar, 119, right around the corner for a preshow aperitif. "Savoy Sundays" are weekly swingfests of ballroom dancing. 8/10: Earnest, melodic, post-punk from the Goo-Goo Dolls and the Smoking Popes. *17 Irving Pl. (777-6800).*

Knitting Factory—The Disneyland of downtown music, with three floors, two stages, two microbrew-bearing bars and some of the biggest names in now music. 8/5: D. J. Spooky, the Subliminal Kid, plays to the movie *Graph.* 8/9: Marvel Hill. Shows at 8 and 11. *74 Leonard St., bet. Broadway and Church St. (219-3055).*

Manny's Car Wash—A little more Chicago on the Upper East Side. Mondays, beware salivating yuppie swells here for Ladies Night. 8/2: David Hole. 8/3: Johnnie Johnson. 8/4: Junior Wells. 8/5: The Bill Perry Blues Band. 8/8: David Keyes and The David Keyes Band. 8/9: The Smokin' Joe Kubek Band. *1558 Third Ave. (369-blues).*

Maxwell's—Indie-rock's ruggedly loveable godfather, bassist Mike Watt is formerly of the Minutemen and fIREHOSE, and most recently the focal point of the alt-rock all-star record *Ballhog or Tugboat.* He may bring a few stars with him when he plays here on 8/2, with Laika. 8/3: San Francisco's art-guitar band Thinking Fellers Union Local 282. 8/5: Butch Hancock; Health and Happiness Show. 8/6: The Rake's Progress. 8/7: MC5 guitarist Wayne Kramer. *1039 Washington St., Hoboken (201-798-4064).*

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, frequently hosting rock and country artists groomed for the more *au courant* timeslots of MTV. 8/1: Rake's Progress. 8/2: The Delevantes. 8/5: Groove Collective. 8/7-8/8: Bruce Hancock; Health and Happiness Show. *217 E. Houston. (260-4700).*

Paddy Reilly's—The home of the rollicking hip-hop-accented Irish band Black 47 on Fridays and the punkishly feisty Rogue's March on Sundays. *519 Second Ave., at 29th St. (686-1210).*

Sidewalk Cafe—The backroom Fort is the latest home to New York's "anti-folk" scene, featuring impassioned, oft-wacky guitar- and poesy-wielding artists, with the occasional Beat refugee. 8 P.M. *94 Avenue A. (473-7373).*

Sounds of Brazil—Helmed by Michael Franti, the dreadlocked former head of rap politburo the Disposable Heroes of Hiphoprisy, Spearhead mixes sultry Southern soul-funk with hip-hop theatrics and a healthy dose of Franti's socially-minded speechifying. It's a more workable mode than Disposable's industrial-rap attack and more likely to fit the party-hearty tropical ambiance of the room. In whatever setting, Franti's compassionate and thoughtful neo-Gil Scott-Heronisms demand close listening. They play here 8/9 with the Brooklyn Funk Essentials. *204 Varick St. (243-4940)*

Tramps—Despite the neck-craning mid-stage column, this is one of the city's better venues for great roots music and happening indie rock. 8/2: Funk legend Larry Graham—the man responsible for the percussive bass-slapping style that the Red Hot Chili Peppers rode to fame—resurrects his Graham Central Station; Omar. 8/4: Lurid industrial-rock fun with local ne'er-do-well Jim Thirwell's band Foetus, playing Halcion, Ultra Bide. *51 W. 21st St. (727-7788).*

Wetlands—A groovy club-kid/activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. *161 Hudson St. (966-5244).*

Jazz

Birdland—A comfy two-tiered restaurant with huge bay windows, late-fifties jazz paintings, and striking lights hovering from the ceiling. The fine jazz musicians that play nightly rarely draw large crowds, probably owing to the longish uptown trek required to see them. *2745 Broadway, at 105th St. (749-2228).*

Blue Note—Easily the city's highest ticket jazz spot, the self-titled "jazz capital of the world" often presents two top-flight artists in one evening and, as its empire expands (most recently taking Indonesia with the Blue Note Jakarta), charges accordingly. 8/1-8/6: Ivan Lins. 8/8-8/13: Jimmy Smith Trio; Jon Hendricks and Company. Hendricks is *the* scatmaster, in both the famed trio Lambert Ross and Ross and on his own. If you've never heard a Lester Young solo with lyrics or Monk's "In Walked Bud" with words, this is a must. Sets at 9 and 11:30. *131 W. 3rd St. (475-8592).*

Bradley's—Jazz's secret garden and, at 25 years, second only to the Village Vanguard for longevity. It's an intimate, dark-paneled restaurant into which some of the city's best jazz musicians creep after hours. Sets at 10, midnight, and 2 A.M. *70 University Pl., at 11th St. (228-6440).*

Cajun—A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall–style Dixieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. *129 Eighth Ave., at 16th St. (691-6174).*

Fat Tuesday's—A snug subterranean nightclub out of the downtown jazz circuit, Fat Tuesday's regularly presents excellent jazz vocalists, plus the guitarist-inventor Les Paul, who holds forth every Monday night. 8/1-8/6: Jimmy Witherspoon. 8/8-8/13: Charles Earland. *190 Third Ave., at 17th St. (533-7902).*

The Five Spot—Highly-rated food and the airy, drop-dead splendor of the old Hotel Wolcott's ballroom. 8/6: The Paul Tillottson Trio. *4 West 31st St. (631-0100).*

Iridium Room—The artfully wacky restaurant across from Lincoln Center crosses Dali with Dr. Seuss in its décor and hosts some formidable jazz comers in its basement. Every Monday it's Tess Marsalis and the Swing Daddy Big Band. 8/1–8/6: Nicholas Haden Quintet. 8/8-8/13: Young star bassist Christian McBride leads his quartet. Sets Tues.–Sat. at 9:30 and 11 P.M. and 12:30 A.M.; Sun. at 8:30 and 10 P.M. *44 W. 63rd St., across from Lincoln Center (582-2121).*

Knickerbocker Bar & Grill—A wood-paneled and brass-railed restaurant with Old New York ambience and excellent—occasionally legendary—pianists. *33 University Pl. (228-8490).*

Knitting Factory—8/1: Cecil Taylor's Phthongos. 8/2: John Zorn's action-packed game-piece Xu Feng. 8/7: David Murray Big Band. 8/8: Cecil Taylor's Phthongos. Shows at 8 and 11. *74 Leonard St., bet. Broadway and Church St. (219-3055).*

Metropolis Cafe (Downstairs)—The elegant restaurant right off Union Square may be out of the Village jazz loop, but its basement regularly hosts top-notch jazz stars and R&B acts. Every Tuesday, George Gee's orchestra plays swing classics from Basie to Woody Herman. 8/4-8/5: the avuncular bassist Milt Hinton leads a trio. *31 Union Sq. W. (675-0851).*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Sunday, Doc Cheatham plays from 2 to 6. 8/1–8/2: Randy Weston's Africa Rhythms. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 a.m. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tavern on the Green—A pricey, somewhat overwrought restaurant in a touristy Central Park rest stop. Still, the Tavern's Chestnut Room is a top-flight jazz club—with excellent sound and a full roster of stars. 8/1–8/6: Dave McKenna, Dick Sargent, and Donna Byrne. *Central Park at W. 67th St. (873-3200).*

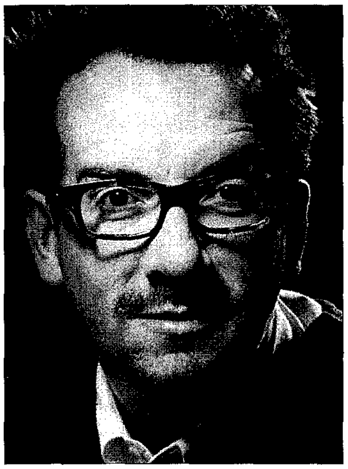
Village Vanguard—Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, once an Algonquin roundtable for the bop age. Monday, the Vanguard Jazz Orchestra swings on. 8/1-8/6: Slide Hampton and the Jazz Masters present a tribute to the big band music of Charlie Parker, who would be 75 this year. 8/8-8/13: The Cyrus Chestnut Trio. Sets at 9:30 and 11:30 p.m. and 1 a.m. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Talent

Elvis Sighting

So why *do* rock critics love Elvis Costello? Is it really, as David Lee Roth suggested, because they all look like Elvis Costello? (No, actually; as writer George Kalogerakis once noted, they bear more of a resemblance to George Costanza on *Seinfeld.*) Is it that Costello's mix of penetrating melody and mordant wit makes him the Kurt Weill—if not the R. Crumb—of the post-punk era? Or is it that critics knew what a perversely perfect rock icon could be made of a four-eyed, knock-kneed geek named Elvis? Now, eighteen years after he emerged, Costello himself seems slightly puzzled by such issues. On last year's *Brutal Youth,* the 39-year-old artist seemed to be probing the roots of his myth: regrouping with his explosive original band, the Attractions; turning out the sort of pithy, cranked-up rock songs that defined him as the bristling successor to Bob Dylan. (His latest, *Kojak Variety,* was also a playing holiday: a sometimes fun, sometimes unconvincing run through R&B chestnuts and rockabilly B-sides.) Could he, too, be showing signs of *nostalgie de la* New Wave? Costello has always been something of a shape-shifter, and at his appearance at the Beacon Theatre (August 2–4 [sold out], 6, and 7), the Attractions will abet all his previous incarnations: lit-punk, neo-Gershwin, torch singer, caustic folkie. Just don't be surprised if there's more than a touch of the Angry (not so) Young Man. Like rock critics, normal people love it when an icon still rocks.

CHRIS NORRIS



Photograph by Tim Kent.

Comedy

Boston Comedy Club—Animal House ambiance and, most nights, comedy to match. Wednesdays, Risa Barash hosts Women of Comedy Nights at 9:30. 8/1-8/6: Red Johnny and Round Guy; Darrell Hammond; Royale Watkins; Keith Robinson. 8/7-8/13: Jeff Ross; Howard Feller; Patrice O'Neal; Keith Robinson. *82 W. 3rd St. (477-1000).*

Caroline's Comedy Club—In Times Square just down the street from the Letterman show, this posh 300-seat arena features mostly "headliners"—i.e., comedians you've seen on television. Shows at 8, with extra shows at 10:30 on Fri. and Sat. *1626 Broadway, bet. 49th and 50th Sts. (757-4100).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Through 8/6: Jeff Ross; Greg Rogell; Kevin Brennen; Greer Bournes; Wanda Sykes-Hall. Shows Sun.–Thurs., 9–2. *117 MacDougal St. (254-3480).*

Performance

Bluegrass You Can Use

The roots-music boutique label Rounder Records presents the jewel of its roster, bluegrass prodigy Alison Krauss, who brings her band, Union Station, to Lincoln Center on August 5. She shares the two-day Rounder fest with John McCutcheon, Riders in the Sky, the Persuasions, and Sleepy LaBeef, to name a few.

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Through 8/6: Glenn Farrington; Quentin Heggs; Phil Tagliaferri. 8/7-8/13: Mark Unger; Max Dolcelli; Ben Creed; Rick Scotti; John Rizzo; Quentin Higgs. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Jane's Comedy Club—8/5: Shecky Beagleman; Dan Natterman; Sam Lilly. *254 Greene St., bet. 8th St. and Waverly Place. (475-5263).*

New York Comedy Club—Every Friday, the NYCC presents "New York's Best African-American and Latino comics." Every Wed. and Thurs., there's sketch comedy at 7 P.M. Shows Mon.–Fri. at 9, with extra shows Fri. at 7 and 11; Sat. at 6, 7:30, 9:30, and 11:45. Through 8/5: Todd Barry; Mike Royce; Mike Ivy; Dave Attell. 8/5-8/12: Wanda Sykes-Hall; Mike King; Sam Greenfield; Richard Voss. *241 E. 24th St. (696-5233).*

Rebar—The audience sits on well-worn couches and the comedians try things they've never done before. It's hit and miss in terms of comedy, but always entertaining. Mondays at 8. *Eighth Ave. at 16th St. (627-1680).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his Letterman appearances. 8/1-8/4: Larry Amoros; Dave Attel; Glenn Farrington; Kevin Brennan. 8/4-8/11: Judy Gold; Rich Ceisler; Gregg Rogel; Jeff Ross. Sun.–Thurs. at 9; Fri. at 9 and 11:30; Sat. at 7:30, 9:30, and 11:30. *236 W. 78th St. (595-0850).*

Cabaret

Algonquin Hotel—Phillip Officer, two-time winner of the Manhattan Cabaret Association award for best male vocalist, is currently making his debut at Manhattan's best cabaret room with a show titled "Moonlight Serenade: Songs of a Summer Night," featuring songs by Joni Mitchell, Rodgers and Hammerstein, Johnny Mercer, and Harold Arlen. Through 8/5. Tues.–Sat. at 9 (dinner at 7); Fri.–Sat. also at 11:30 (supper at 10:30). $30; $15 minimum. 59 W. 44th St. (840-6800).

Arcimboldo—On Sunday evenings through August, this East Side trattoria is offering a combination package of Italian food and opera standards performed by artists from Lincoln Center. Dinner at 7; show at 8. $35. *220 E. 46th St. (972-4646).*

Cafe Pierre—Dancing has recently been reinstated at this cozy, intimate room on Thursday, Friday and Saturday evenings from 9 to 1, backed up by the romantic stylings of singer/pianist Kathleen Landis and her trio. $10 music charge in the bar; no music charge for dinner and dancing. Jacket and tie required. *2 E. 61st St. (940-8185).*

Michael's Pub—As always, Woody Allen and the New Orleans Funeral & Ragtime Orchestra on Mon. at 8:45 and 11. $35 minimum. *211 E. 55th St. (758-2272).*

Rainbow and Stars—The iron-throated Nell Carter, star of Broadway (*Ain't Misbehavin'*) and TV (*Hangin' With Mr. Cooper*) brings her cabaret act and distinctive performing style—best described, with its attendant decibels, as a flip nineties take on the venerable tradition of the Red Hot Mama— to this intimate eyrie for two weeks beginning 8/1. We hope the glass in those windows is, you know, reinforced. Tues.–Sat. at 8:30 and 11; $40 cover, no minimum. *30 Rockefeller Plaza, 65th floor. (632-5000).*

Sardi's—The Joe Traina Quintet has extended its successful Friday-evening engagement here indefinitely, playing jazz, swing, and show tunes with various guest vocalists at 10:30. This week, vocalist/trombonist Pete McGuinness performs the aggressively cool music of the great Chet Baker. No cover, no minimum. *234 W. 44th Street, Club Room, 2nd floor (221-8444).*

Bars

Alligator Alley—Jägermeister on tap and Billy Joel's "Only the Good Die Young" blasting on the jukebox while a gaggle of twentysomething women dressed for bed by themselves in leggings and oversize sweatshirts sing along. *485 Amsterdam Ave., at 84th St. (873-5810).*

Bar 5757—At the Four Seasons Hotel. You may require a few martinis to shell out $18 for a burger deluxe. Luckily this swank mausoleum has thirteen on its menu. Included among the various fruity mutations is the James Bond Original—yes, you guessed it: "shaken, not stirred." *57 E. 57th St. (758-5700).*

Bar 6—Do you have to shave and peroxide your head to work here? Regardless, a well-stocked bar—poison and people. But $10 for a glass of top-shelf bourbon? *502 Sixth Ave., nr. 13th St. (645-2439).*

Bar d'O—An elegant and secluded bar on a lost corner in Greenwich Village. Perfect for a rendezvous (whatever your preference). Be sure to catch Joey Arias's delinquent and daring drag show, every Tuesday night. *29 Bedford St., at Downing St. (627-1580).*

Beekman Bar and Books—A determinedly upscale lounge for men and the women who will marry them. The clientele is much younger than it pretends to be and is very serious about being civilized. Very serious. Very civilized. Expect cigar and whiskey know-it-alls; expect striped ties and strings of pearls; expect O.J. jokes and college fight songs. *889 First Ave., nr. 50th St. (980-9314).*

bOb—A house party in some out-of-town aunt's living room. A tribute to the city's night-crawling diversity—fashion divettes, funksters, losers, and hippie girls. Fat-lady mud wrestling on the televisions above the exit, and the bar keeps the traffic at these vital transaction points light. *235 Eldridge St., at Houston St.*

Bowery Bar—Eric Goode's controversial wall boxes out the neighborhood and contains the giddy hipsters within a very cool lounge inspired by a fifties-era Miami Holiday Inn. So happy for a new place to have a genius time, the crowd doesn't seem to mind a bartender for whom a request for a neat bourbon inspires paroxysms of self-doubt. *358 Bowery, at 4th St. (475-2220).*

Brooklyn Inn—The arty and underemployed bang elbows with Brooklyn Law School cutups in this raucous cattle car. The self-consciously cool jukebox is equal parts Tom Waits, the Pogues, and John Coltrane. Pints of Guinness and Schaeffer and everything in between. Ask the regulars about the bartenders: They all have strong opinions. *Bergen St. at Hoyt St., Brooklyn (no phone).*

Den of Thieves—Another thumping downtown concept bar. Comfortable banquettes and some down-on-your-luck linoleum deuces so the regulars can commiserate about how hard it is to be young and fabulous all the time. Gripping rhythm from the D.J. after 11. *145 E. Houston St. (477-5005).*

J. J. Beckett's—With the exception of the occasional overenthusiastic undergrad, most of the folks at the bar look as though they deserve a drink. On Wednesday nights, this Naugahyde-and-pressboard dive hosts the James Begian Three, an earnest, low-key trio that lends plenty of atmosphere. Finally, a destination bar on the Upper West Side that's not a pathetically phony friends-in-low-places theme bar. *Amsterdam Ave., at 90th St. (787-9628).*

Joe's Bar—A truly lousy pool table and a men's room that begs to have its floors pissed on don't detract from the good-time feeling powered by a jukebox that earned this place the moniker "Joe's Cowboy Bar." The urban-beat-cowboy thing among some of the regulars gets a little tired—but only sometimes. *520 E. 6th St. (473-9093).*

Mooney's Pub—Yes, an Irish bar worth a damn on upper Flatbush. Alas, the only one. The regular crowd is a pleasing mix of old-timers, midlifers, and punk kids. The Guinness is always good. *353 Flatbush Ave., nr. Carlton Ave., Brooklyn (718-783-9085).*

The Rainbow Promenade—Head bartender Dale Degroff has been creating cocktails and perfecting the classics for years, and nothing beats the view at sunset. The line starts on Thursday and lasts all weekend, so drop by early in the week. Yes, that was Ray Kelly sipping on a Manhattan. *30 Rockefeller Plaza (632-5100).*

Photograph by Russ Harrington.

Terminal Art...Struss Prints

Galleries

Solos

Madison Avenue and Vicinity

Chaim Gross—Fantasy drawings from the sculptor's private sketchbook diaries; through 9/1. Salander-O'Reilly, 20 E. 79th St. (879-6606).

Ray Johnson—A memorial exhibition of collages and mail art, including works on loan from Robert Rauschenberg, James Rosenquist, Jasper Johns, and others; through 8/18. Feigen, 49 E. 68th St. (628-0700).

Batiste Madalena—These original movie posters, made to advertise such silent-screen classics as *Sally of the Sawdust* and *The Road to Mandalay,* were executed between 1924 and 1928 for the display cases of George Eastman's Eastman Theater in Rochester, New York; through 8/18. Hirschl & Adler, 21 E. 70th St. (535-8810).

Arnold Wechsler—Paintings and works on paper that are influenced by the decorative motifs of Moroccan tiles, Mayan friezes, Oriental calligraphy, and Native American art; 8/2–9/12. Barnard-Biderman & Worth, 22 E. 72nd St. (772-2352).

57th Street Area

Tina Aufiero/Karen LaMonte—Recent glassworks by both. Through 8/19. YWCA, 610 Lexington Ave. (735-9781).

Santi Moix—Etchings, woodcuts, and monotypes by a young Spanish artist; through 8/31. Pace Prints, 32 E. 57th St. (421-3237).

SoHo and TriBeCa

Michel Alexis—Recent large-scale paintings from the series "Stolen Diaries" that depict enigmatic narratives based on text by Gertrude Stein and that draw on the Steinian ideas of "continuous present" and universal biography; through 8/12. Dahn, 39 Wooster St. (343-1420).

Kathy Butterly/Ron Nagle—Small-scale porcelain vessels whose forms suggest organisms in the process of metamorphosis./Selected ceramic works. Through 8/25. Franklin Parrasch, 588 Broadway (925-7090).

Glenn Ligon/Scott Burton—Created in collaboration with the Fabric Workshop in Philadelphia, this series of eight punching bags is the artist's examination of black male identity and the stereotyping of aggression./Sculptures that have not been previously exhibited. Through 8/31. Protetch, 560 Broadway (966-5454).

Jean Lowe and Kim MacConnel—A collaborative installation titled *Bull Story* that is an amalgamation of Lowe's concerns about the impact of civilization on nature and MacConnel's study of the dichotomy between Eastern religious beliefs and Western rituals and traditions; through 9/16. Solomon, 172 Mercer St. (941-5777).

Frank Stella—Prints from the sixties and seventies; through 9/7. Gemini G.E.L. at Joni Moisant Weyl, 375 W. Broadway (219-1446).

Xavier Veilhan—An installation on the theme of the medieval knight and his horse that suggests a similarity between the heraldic system of Europe in the Middle Ages and the contemporary use of signs; through 8/12. Gering, 476 Broome St. (226-8195).

Other

Mark Beard—A window installation of two old master–style allegorical paintings that contrast the prevalence of violence and the treasuring of high and low culture in America; through 8/31. Grey Art Gallery, 33 Washington Pl. (998-6780).

Jonathan Borofsky—Two twenty-foot-tall human figures, one painted black and the other white, each of which has a glowing red light in its chest that pulses with the sound of the artist's heartbeat; through 8/19. Grand Central Terminal Main Waiting Room, 42nd St. between Lexington and Vanderbilt Aves. (878-7262).

Hunt Slonem—Paintings of the artist's own exotic birds; through 9/10. Lannon, 530 W. 22nd St. (255-7115).

Richard Tsao—Abstract paintings that are built up with layers of poured paint; through 8/19. The Queens Museum of Art Bulova Corporate Center, 75-20 Astoria Blvd., Jackson Heights (718-899-0700).

Group Shows

Madison Avenue and Vicinity

Beacon Hill—980 Madison Ave. (734-3636). Paintings and watercolors on the theme of summer pastimes, by Avery, Burchfield, Hassam, Prendergast, Sloan, Stella, others; through 9/16.

C & M Arts—45 E. 78th St. (861-0020). Selected works by Cornell, de Kooning, Diebenkorn, Guston, Kline, Rauschenberg, Rothko, Twombly; through 8/31.

Graham—1014 Madison Ave. (535-5767). Summer show of works by Butterworth, Cotton, Duesberry, Hannock, Santlofer, Schley; through 9/1.

Great Modern Pictures—48 E. 82nd St. (242-2581). Paintings and caseins by David Newton and Barbizon School paintings by Corot, Daubigny, Millet, Rousseau, others; through 9/2.

Murakami—17 E. 71st St. (717-6085). Paintings by the Hungarian masters Istvan Csok, Sir Philip Laszlo, Mihaly Munkacsy, and Sugo Scheiber; through 9/9.

Werner—21 E. 67th (988-1623). Works by Baselitz, Byars, Kirkeby, Lüpertz, Polke, Van Vliet; through 8/31.

57th Street Area

Architectural League of New York—457 Madison Ave. (753-1722). "Kiasma: Working Process," an exhibition of drawings and models of the Helsinki Museum of Contemporary Art by Steven Holl; "Envisioning East New York"; through 9/16.

Fischbach—24 W. 57th St. (759-2345). "Making Waves," with paintings and works on paper by Blaine, Brandt, Dodd, Freilicher, Kraft, Rickert, Sullivan, Wexler, Wilson, others; through 8/25.

French—24 W. 57th St. (247-2457). Paintings of landscapes, interiors, still life, and figures by Atkinson, Bogosian, Dodge, Monafo, Tanis, Zigmond, others; through 8/31.

Goodman—24 W. 57th St. (977-7160). Works by Artschwager, Broodthaers, Cragg, Horn, LeWitt, Munoz, Orozco, Richter, Schutte, Strüth, Weiner; through 8/31.

Long—24 W. 57th St. (397-2001). Prints by Boxer, Frankenthaler, Motherwell, Olitski, Pollock, others; through 9/1.

Rosenfeld—24 W. 57th St. (247-0082). Collages by Bearden, Cornell, Greene, Ossorio, Rauschen-

Tower Air may not be known for punctuality, but in the event of a delayed flight, one is left with plenty of time for a leisurely look at the art decorating its terminal's walls and lounges, such as the Pop-ish, site-specific wall paintings by Jessica Diamond (below) and Damien Hirst. At JFK International Airport.

Installation

Art En Route

berg, Ryan, Tanning, others; works on paper by Fairfield Porter; through 8/25.

Ryan—24 W. 57th St. (397-0669). Homoerotic American art made between 1900 and the present, by Allen, Cadmus, Demuth, Fischl, Hockney, Kent, Rivers, Warhol, others; through 9/16.

St. Etienne—24 W. 57th St. (245-6734). Paintings and drawings by Beckmann, Corinth, Grosz, Heckel, Klimt, Pippin, Schiele, others; through 9/8.

Schmidt-Bingham—41 E. 57th St. (888-1122). Figurative paintings and sculpture by Buck, Neel, Minich, Treiman, Vermeersch; through 8/18.

Spanierman—45 E. 58th St. (832-0208). "Summer Days: American Views, 1850–1940," with paintings by Breck, Duveneck, Hassam, Henri, Prendergast, Ritman, Sargent, Twachtman, others; through 9/1.

Tatistcheff—50 W. 57th St. (664-0907). Paintings and drawings by Aponovich, Assael, Chapman, Hollowell, Ingle, Massad, Noel, Rand, others; through 8/15.

SoHo and TriBeCa

Foster—62 Crosby St. (966-9024). Works by Hendrick, Lloret, Roch, Thompson; through 8/5.

Franklin Furnace—112 Franklin St. (925-4671). "Dysfunctional Art," with works by Harmon, Kostelnik, Palmer, Pope; through 8/27.

Ingbar—568 Broadway (334-1100). Paintings, photography, prints, and sculpture depicting New York City architecture, by Chavez, Haas, Lordi, McFarlane, Sokolov, Wilks, others; through 8/25.

Kasmin—74 Grand St. (219-3219). Works by Baechler, McLelland, Nares, Puckette, Rubins, Rule, Schuyff, Sultan, Twombly, others; through 9/16.

Merians—76 Greene St. (334-9099). For the show "Smells Like Vinyl," 150 participating artists, writers, and musicians were asked to make compact disc–size watercolors of their favorite record album covers; through 8/19.

Rosen—130 Prince St. (941-0203). Works by Jarman, Kalpakjian, Scher; through 8/11.

Shapolsky—99 Spring St. (334-9755). Images of animals in paintings and sculpture by Arnold, Carlson, Dodd, Lieber, Pace, Rupp, Sullivan, Winter, others; through 9/23.

The Work Space—96 Spring St. (219-2790). Works that use books as art or as an integral part of the creation of art, by Carroll, Hill, Peterka, Reiner, Sosnowy, Traver; through 9/16.

Other

Brooklyn Bridge Anchorage—Cadman Plaza West, Brooklyn, at the base of the Brooklyn Bridge (212-206-6674). "Art in the Anchorage 1995," features projects by Joan Bankemper, Karen Giusti, Tim Collins & Reiko Goto, Ilya Kabakov, Hope Sandrow, Maura Sheehan, and others; through 9/14.

Long Island University—Brooklyn Campus, Flatbush and DeKalb Aves., Brooklyn (728-488-1015). "Fourth Annual Sculpture Exhibition," with outdoor works by Bjerklie, Brandt, Masters, Neuhaus; through 10/31.

Sculpture Center at Roosevelt Island—Main St., Roosevelt Island (832-4540). Outdoor sculptures by Geller, Jensen, Lesnewski, Nicol, Sussman, Zemel; through 11/15.

Snug Harbor Cultural Center—1000 Richmond Terrace, Staten Island (718-448-2500); Wed.–Sun. noon–5; $2 suggested donation. "In Three Dimensions: Women Sculptors of the 90s," features indoor and outdoor works by more than 125 women; through 1/14.

Photography

Benrubi—52 E. 76th St. (517-3766). Works by photographers who have little or no exposure in New York, among them, Arentz, Bamberger, Bitner, Courville, Beahan/McPhee, Wright; through 8/31.

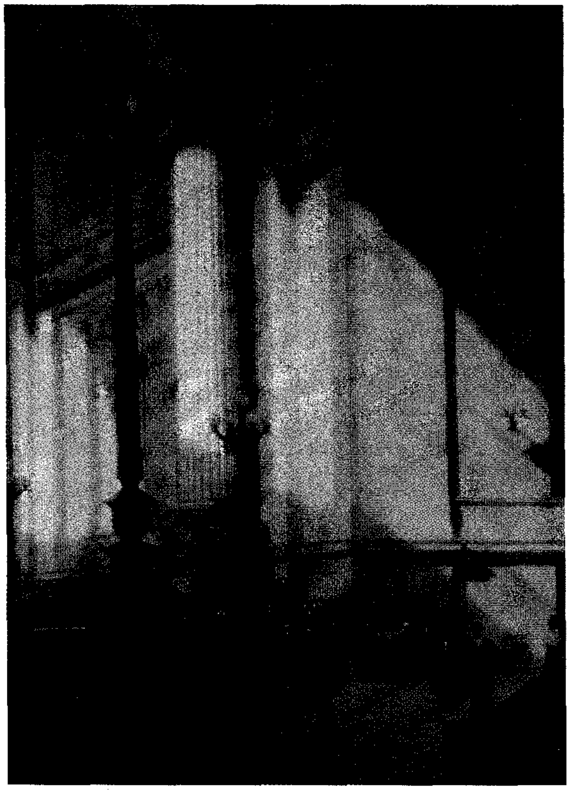
E-13—47 E. 3rd St. (982-0882). "America: Points of View," with works by Ashley, Boebel, Brophy, Laughton, Maraia, Olsen; through 8/13.

Harold Feinstein—Photographs of New York City buildings taken between 1989 and 1994 whose abstract prisms of shadow and light bring to mind Georgia O'Keeffe's paintings of New York cityscapes; through 9/15. Municipal Art Society, 457 Madison Ave. (935-3960).

Charles Harbutt—Pictures from the past 30 years by the former Magnum photographer; through 8/11. Miller, 138 Spring St. (226-1220).

I.C.P.—1130 Fifth Ave. (860-1777); Tues. 11–8, Wed.–Sun. 11–6; $4, $2.50 students and seniors. "Nagasaki Journey: The Photographs of Yosuke Yamahata"; through 10/1. . . . "LIFE: The Pacific War"; through 10/1.

ICP Midtown—1133 Ave. of the Americas (860-1783), Tues. 11–8, Wed.–Sun. 11–6. "An American Century of Photography: From Dry-Plate to Digital, the Hallmark Photographic Collection"; through 9/10. "Eyes on an Era: Photographs by Irving Haberman"; through 9/10.



Photography From Here To Hollywood

A retrospective of photographer Karl Struss's brilliant career begins in Manhattan, where he was the last and youngest member of Alfred Stieglitz's Photo-Secession group, and then moves on to Los Angeles, where Struss shot stills for Cecil B. DeMille and promotional portraits of film stars of the day and eventually became a cinematographer. At the Equitable Gallery, 787 Seventh Avenue.

Photographs courtesy of Amon Carter Museum.

Lincoln Center —Walter Reade Theater, Film Society of Lincoln Center's Frieda and Roy Furman Gallery, 165 W. 65th St. (875-5601). Photographs that have appeared in the magazine *Dance Ink,* by Astor, Eccles, Michals, Plachy; through 8/31.

Pace/MacGill—32 E. 57th St. (759-7999). Large-scale photographs by Cadieux, Close, Coplans, Cox, Hellebrand, Horsfield, Jacobson, Serrano, Sherman, Stivers; through 9/1.

Herbert Matter—Black-and-white photographs from the early thirties that were used for travel posters by the Swiss Tourist Office, and a group of portraits and fashion photographs from the late forties; through 9/2. Staley-Wise, 560 Broadway (966-6223).

Rice—325 W. 11th St. (366-6666). Photographs on the theme of summertime by 32 artists; through 9/9.

Richardson—560 Broadway (343-1255). Contemporary and vintage photographs of water by Alper, Callahan, Cook, Cratsley, Jenshel, Meatyard, White, others; through 8/11.

Saul—560 Broadway (431-0747). Works by Bieber, Bitner, Moore, Priola, Schlesinger; through 8/11.

Karl Struss—More than 100 photographs of New York City and Hollywood by the last and youngest member of Alfred Stieglitz's Photo-Secession and the first person to be honored with an Academy Award for cinematography; through 9/30. Equitable, 787 Seventh Ave. (554-4818).

JoAnn Verburg—Multi-panel portraits and still-life images that celebrate simple events of everyday life; through 8/18. Mann, 42 E. 76th St. (570-1223).

Witkin—415 W. Broadway (925-5510). Contemporary and vintage prints under eight by ten inches, by Bravo, Courtney-Clarke, Hofer, Starr, Tice, others; through 9/1.

Museums

Alternative Museum—"Meighan Gale: Suitcases (Her Leaving Trunk)." A multimedia installation of dolls, televisions, bedsprings, leather, photographs, and other objects and materials. Through 8/12. . . . "IV Annual Showcase Exhibition." Through 8/11. 594 Broadway (966-4444).

American Craft Museum—"Marriage in Form: Kay Sekimachi and Bob Stocksdale." Through 10/1. . . . "Junichi Arai: Post-Industrial Craftsman." Through 10/1. . . . "Facets of the Same Nature: A Survey of Contemporary Dutch Ceramics." Through 10/1. . . . "Diane Itter: A Retrospective." Through 10/1. 40 W. 53rd St. (956-3535); Tues. 10–8, Wed.–Sun. 10–5; $5, $3 students and seniors.

American Museum of Natural History—"Art in the Service of Science." An assemblage of works by renowned naturalists and artists (Mon.–Fri. 10–5). Through 12/30. . . . "Botanical Art From the Hunt Institute Collection." Through 1/15. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $6 suggested contribution, $4 students and seniors, $3 children.

Asia Society—"Monkey." Works that depict monkeys, ranging from Indian temple sculptures to Japanese netsuke. Through 9/10. 725 Park Ave. (517-ASIA); Tues., Wed., Fri., Sat. 11–6, Thurs. 11–8, Sun. noon–5; $3, $1 students and seniors.

Bronx Museum of the Arts—"Traces: The Body in Contemporary Photography." Through 9/10. . . . "Artists in the Marketplace: Fifteenth Annual; Exhibition." Through 9/10. . . . "David Padilla Cabrera y Linda Matalon." Through 9/10. 1040 Grand Concourse, Bronx (718-681-6000); Wed. 3-9, Thurs. and Fri. 10–5, Sat. and Sun. 1–6; $3, $2 students, $1 seniors.

Brooklyn Museum—"More Room for a View: Large-

Scale Works on Paper." Through 11/5. . . . "Nardo di Cione in Context: Early Renaissance Paintings From the Brooklyn Museum." Through 1/30/96. . . . "The Pictographs of Adolph Gottlieb." The first in-depth examination of the artist's pictographs, a series of paintings dating from 1941 to 1951. Through 8/27. . . . "Dale Chihuly: Grand Lobby Installation." Through 9/10. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Sun. 10–5; $4 donation, $2 students, $1.50 seniors.

Cooper-Hewitt, National Design Museum—"Field for Dreams: An 18th-Century Bedcover." Through 8/20. . . . "Kitsch to Corbusier: Wallpaper From the 1950s." Through 8/20. . . . "Body Language: Jewelry and Accessories From the National Design Museum." Through 8/20. . . . "The Structure of Style: Dutch Modernism and the Applied Arts, 1880–1930." Through 8/20. 2 E. 91st St. (860-6868); Tues. 10–9, Wed.–Sat. 10–5, Sun. noon–5; $3, $1.50 seniors and students; free Tues. after 5.

Dahesh Museum—"Pleasures of Rural Life: Domestic Scenes and Animals in Academic Art." Paintings by Bouguereau, Hunt, Jacque, others. Through 9/23. 601 Fifth Ave. (759-0606); Tues.–Sat. 11–6; free.

Frick Collection—"The Golden Age of Danish Art: Drawings From the Royal Museum of Fine Arts, Copenhagen." Through 8/13. 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $5, $3 students and seniors; children under 10 not admitted.

Guggenheim Museum—"Georg Baselitz." A survey of the German artist's paintings and sculpture from the past three decades. Through 9/17. . . . "Josef Albers: Glass, Color, and Light." Through 9/17. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $7, $4 students and seniors.

Guggenheim Museum SoHo—"Antipodean Currents: Ten Contemporary Artists from Australia." Through 8/6. . . . "Gary Hill." Video installations by the Seattle-based artist. Through 8/20. 575 Broadway (423-3500); Sun. and Wed.–Fri. 11–6, Sat. 11–8; $5; $3 seniors and students.

Jewish Museum—1109 Fifth Ave. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8; $7, $5 students and seniors.

Metropolitan Museum of Art—"The Painted Roundel in the Lowlands: 1480–1560." Through 8/20. . . . "Assyrian Origins: Discoveries at Ashur on the Tigris; Antiquities From the Vorderasiatisches Museum, Berlin." Through 8/13. . . . "Art and Empire: Treasures From Assyria in the British Museum." Through 8/13. . . . "An Ancient Egyptian Bestiary: Animals in Egyptian Art." Through 10/15. . . . "Masterplan for the Greek and Roman Galleries." Through 8/6. . . . "The Architecture of the Metropolitan Museum of Art, 1870–1995." Through 9/3. . . . "Bloom: Fashion's Spring Garden." Through 8/20. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $7 contribution, $3.50 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–5:15 (closes at 4:45 between October and March).

Pierpont Morgan Library—"Auld Acquaintances: Famous Music From the James Fuld Collection." Through 8/27. . . . "The Fox and the Grapes: Aesop Through the Ages." Important editions of Aesop's tales, ranging in date from the third century to the twentieth. Through 8/27. . . . "Animals as Symbol in Medieval Illuminated Manuscripts." Through 8/27. 29 E. 36th St. (685-0008); Tues.–Fri. 10:30–5, Sat. 10:30–6, Sun. noon–6; $5 suggested donation, $3 students and seniors.

Museum for African Art—"Animals in African Art: From the Familiar to the Marvelous." Through 12/31. 593 Broadway (966-1313); Tues.–Fri. 10:30–5:30, Sat. and Sun. noon–6. $4, $2 children, students, and seniors.

Museum of American Folk Art—"Victorian Vernacular: The American Quilt Show." Through 9/10. 2 Lincoln Square (595-9533); Tues.–Sun. 11:30–7:30; free.

El Museo del Barrio—"Reaffirming Spirituality." Works by 34 Latino artists paired with works they selected from the museum's permanent collection. Through 8/13. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5; $4, $2 seniors and students.

Museum of Modern Art—"Artist's Choice: Elizabeth Murray." For the fifth exhibit in this series, the artist Elizabeth Murray selected works from the museum's permanent collection by 70 female artists. Through 8/22. . . . "The Silence: Photographs by Gilles Peress." Through 8/1. . . . "Leon Levinstein." Works by this New York photographer known for his images of people and street life in New York, Haiti, Mexico, and India. Through 10/10. . . . "The United Nations in Perspective." Through 9/26. . . . "Video Spaces: Eight Installations." Through 9/12. . . . "Mutant Materials in Contemporary Design." Through 8/22. . . . "Masterworks from the Louise Reinhardt Smith Collection." Through 8/22. 11 W. 53rd St. (708-9480); Sat.–Tues. 11–6, Thurs. and Fri. noon–8:30, closed Wed. $8; $5 students and seniors; Thurs. and Fri., 5:30–8:30, pay what you wish.

Museum of the City of New York—"New York Now: Contemporary Cityscape Paintings." Through 12/31. . . . "Union Settlement Association: 100 Years of Leadership in East Harlem." Through 11/5. . . . "Curating New York: The Legacy of Grace M. Mayer." Through 9/8. . . . "A Century Apart: Images of Struggle & Spirit, Jacob Riis and Five Contemporary Photographers." Through 9/3. . . . "Ladies' Mile: Emporia and Entertainments." Through 10/22. 1125 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

National Academy of Design—"Contemporary British Architecture: Recent Projects from the Royal Academy of Arts Summer Exhibition." An overview of current trends in British architecture. Through 9/17. 1083 Fifth Ave. (369-4880); Wed.–Sun. noon–5 (Fri. noon–8, free 5–8); $3.50; $2 seniors and students.

National Museum of the American Indian—Three exhibitions featuring approximately 500 Native American objects from the museum's collection. 1 Bowling Green (668-6624); daily 10–5; free.

New-York Historical Society—"Treasury of the Past." Paintings, sculptures, and historic objects and documents from the museum's collection. Through 9/17. . . . "On the Avenue, Fifth Avenue." Through 9/17. . . . "Inventory: Christian Boltanski." An installation that is a museum display of actual belongings of a contemporary New Yorker. Through 8/6. 2 W. 77th St (873-3400); Wed.–Sun. noon–5; $3, $1 seniors and children.

New York Public Library—"Writers in Wartime: Looking at World War II from the Berg Collection." Through 10/7. . . . "What Price Freedom?" A selection of objects from the library's collections that exemplify moments in history when people took great risks to express themselves freely. Through 1/6/96. . . . "The Collecting Adventure, 1895–1995—Part I: Documenting Pop and Avant-Garde." Through 9/1. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.-Wed. 11–6, Thurs.–Sat. 10–6; free.

Studio Museum in Harlem—"From the Studio: Artists-in-Residence, 1994–1995." An exhibition of recent works by Petrona Morrison, Rudzani Nemasetoni, and George R. Smith. Through 10/1. 144 W. 125th St. (864-4500); Wed., Thurs., Fri. 10–5, Sat. and Sun. 1–6; $5; $3 students and seniors.

Whitney Museum—"Florine Stettheimer: Manhattan Fantastica." A retrospective of paintings by this chronicler of thirties and forties New York intellectual and bohemian life. Through 11/5. . . . "Views From Abroad." The first of three exhibitions organized by directors of European museums that looks at the artistic relationship between America and Europe during the twentieth century. Through 10/1. . . . "Edward Hopper and the American Imagination." An exhibition that explores the artist's influence on American creativity in the twentieth century. Through 10/15. . . . "Edward Hopper and the American Cinema." Through 8/13. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $6 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"Carmen Lomas Garza." Prints and paintings by the Mexican-American artist that celebrate the Chicano community and experience. Through 9/22. 120 Park Ave. (570-3633), Mon.–Fri. 11–6 (Thurs. 11–7:30); free.

Auctions

Doyle—175 E. 87th St. (427-2730). 8/2 at 10: "Contents of Abandoned Safe Deposit Boxes." On view from 8/28.

Swann—104 E. 25th St. (254-4710). 8/2 at 6: "Posters From Private Collections." On view from 8/28.

Wurst Restaurant...Hot Potato...Soul Fish

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

American Renaissance—The dining room of Eric Blauberg's grand restaurant in the American Thread Building looks like the monastery of the order of Saint Liberace. Chef Blauberg uses very of-the-moment infusions to create some of the freshest and most carefully prepared food in town. *260 W. Broadway, two blocks south of Canal St. (343-0049). (E) AE, MC, V.*

Arqua—Traditional Northern Italian fare served in a dining room that is as spare and elegant as downtown gets. Watch out—the big guy in the apron is an inspiring tenor disguised as a waiter, and he's been known to break into conversation-stopping song without warning. Owner Leo Pulito has an impressive wine cellar. *281 Church St. (334-1888). (E) AE, DC, DS, MC, V.*

Baluchi's—Indian fare served in a cozy, comfortable atmosphere in the center of SoHo. Have a seat on a patchwork chair amid fantastic imported treasures. *193 Spring St., bet. Thompson and Sullivan Sts. (226-2828). (M) AE, MC, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Bouley—Born to French parents and raised on his grandparents' farm in Connecticut, David Bouley knows the basics of classic French cooking, but he's given them his own signature style. Reserve weeks in advance, especially for Friday or Saturday night. There's a prix fixe at lunch and a six-course degustation at dinner. *165 Duane St., nr. Hudson St. (608-3852). (E) AE, CB, DC, DS, MC, V.*

Capsouto Frères—Landmark French bistro with talked-about soufflés. Flemish-style building hosts local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Brunch on Saturday and Sunday is great. Yes, that was Bruce Weber. *451 Washington St. (966-4900). (M) AE, CB, DC, MC, V.*

Cascabel—An elegant dining room with a rotating art collection, at a now-bustling intersection on the eastern border of SoHo. Chef Tom Valenti's inventive rustic, Italian-accented American offerings continue to wow. Pastry chef Lincoln Carson's peppermint bombe provides an explosive close to the meal. *218 Lafayette St., nr. Spring St. (431-7300). (E) AE, MC, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef/owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE only.*

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent seasonal antipasto offering. The very charming, narrow booths line the east wall and tile floors take you back to the Gilded Age. *124 Chambers St., nr. Sixth Ave. (227-7074). (M) AE, CB, DC, DS, MC, V.*

F.illi Ponte Ristorante—A former longshoremen's hotel, newly renovated with a spectacular view of the Hudson River and New Jersey beyond. Join the throng—made men and gawking hangers-on—for fine Italian fare. *39 Debrosses Street (226-4621). (M) AE, DC, MC, V.*

Grand Deli—A prime example of Lower East Side fusion: huge portions of glatt kosher deli/Chinese concoctions, like Sino strip steak, created by Chef Lee, formerly of Bernstein-on-Essex. *399 Grand St. (477-5200). (I) AE, MC, V.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty. But then, the Hudson River figures prominently so many ways here. Chef Waldy Malouf uses farmers and their produce from along the Hudson River valley to reinvent traditional American fare. *4 World Financial Center (786-1500). (E) AE, DS, MC, V.*

Kelley and Ping—The type of classy noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (228-1212). (I–M) AE, MC, V.*

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special three- and five-course menus are available, so come with either an empty stomach or a doggie bag. Private

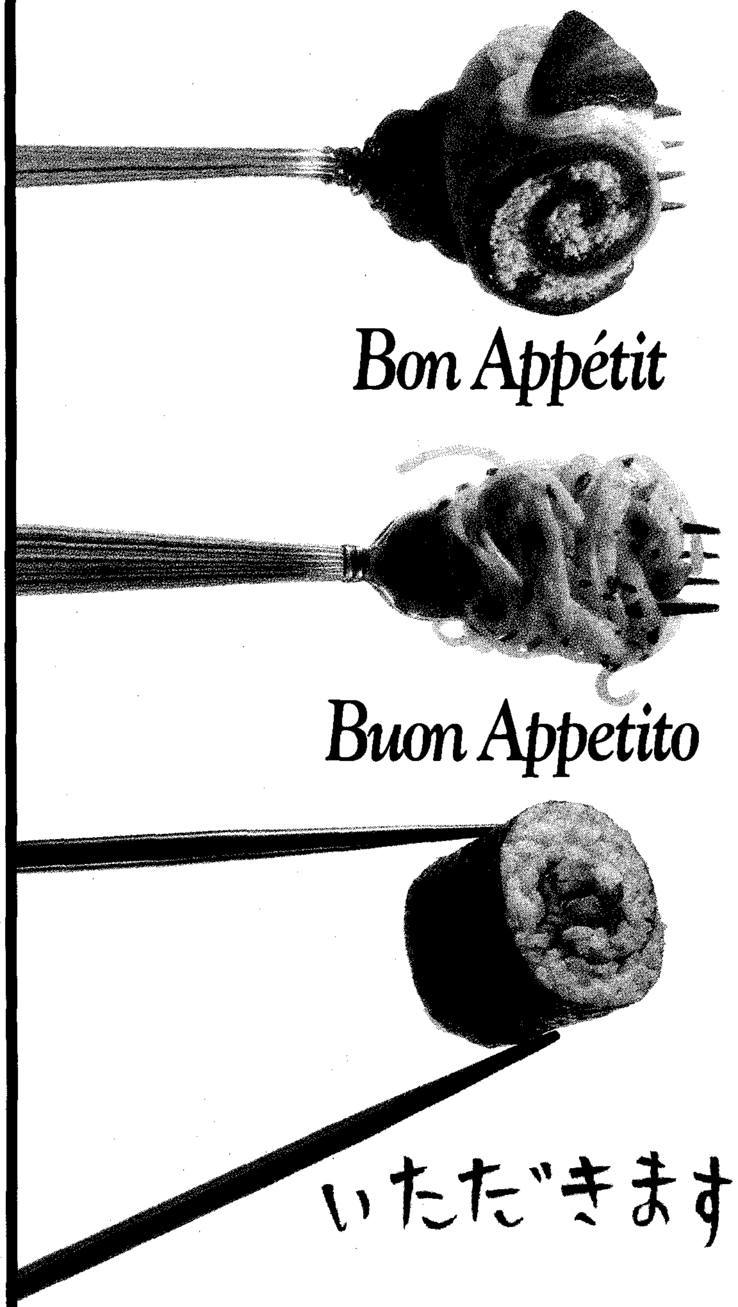
Photograph by Kenneth Chen.

Ask Gael

Reincarnated Bistro

I'm not really hungry. I just want a scene.

Toy with your food at the transplanted La Goulue (746 Madison Avenue, near 65th Street). After only two years, it has that same French-and-been-there-forever air mastered by the original owner, the prolific Jean De Noyer. Yet the crew can be uncharacteristically low in attitude, spurred by the bonhomie of managing partner François Latapie. And look who's here: Sidney Poitier, Joan Rivers, Mariel Hemingway, and all sorts of prettyoungthings of every gender, spilling out to the sidewalk. And the kitchen is better than you'd expect. I love the tuna pan-bagnat with tangy potato salad at lunch and the day's fricassee—chicken on polenta. And oh, those frites.



Right now, they could all translate into a big serving of cash.

No matter what your choice of cuisine, choose your Discover® Card to pay for your meal and you could win the $20,000 Grand Prize in our Dine Out/Cash In℠ $150,000 Sweepstakes. And you could win $1,000 or more in our weekly first prize drawings. From August through October, the more you dine out with your Discover Card, the more chances you'll have to win.* And that sounds delicious in any language.

IT PAYS TO

©1995 Greenwood Trust Company, Member FDIC

DINE OUT CASH IN℠ $150,000 MANHATTAN SWEEPSTAKES

Cafe Terrakota
212/477-7570

Indian Oven
212/874-6900

Le Madeliene
212/246-2993

Le Yeau D'Or
212/838-8133

Lion's Head
Restaurant & Bar
212/929-0670

Paolucci's Restaurant
212/925-2288

The Pen & Pencil
212/682-8660

Ronasi Restaurant
212/751-0360

Sgarlato's Cafe
212/619-5226

Vernon's Jerk Paradise
212/268-7020

DINE OUT/CASH IN℠ $150,000 MANHATTAN SWEEPSTAKES

*No purchase or card acceptance necessary. Open to U.S. residents 18 or older who are Discover Card members as of 7/31/95 or who have been sent a pre-approved mailing in connection with this sweepstakes. Void where prohibited. For free entry details and rules, which bind entrants, send stamped, self-addressed envelope, to be received by 11/7/95, to: Dine Out/Cash In Rules, P.O. Box 4238, Blair, NE 68009. Deadlines vary by method of entry from 8/22/95 to 11/21/95.

parties. Closed Sundays. *462 Broadway, at Grand St. (219-3300). (M) AE, DC, MC, TM, V.*

Le Pescadou—This innovative Provençal bistro serves fresh seafood enhanced by a variety of infused oils. Oyster fans will find a wide variety of fresh ones. Catch the jazz brunch in this cozy dining room every Sunday. *18 King St., at Sixth Ave. (924-3434). (M) AE, TM.*

Montrachet—Owner Drew Nieporent now has three places in New York, including Nobu and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Nick and Eddie—If every neighborhood had a corner comfort-food port like this one, most of us would never leave. So we travel to this muted room with the other strivers, hustlers, strictly business types, and family-night-outers who flock to feel like part of the woodwork. *203 Spring St., at Sullivan St. (219-9090). (M) AE, MC, V.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (966-3518). (M) AE, MC, TM, V.*

Tennessee Mountain—An 1807 landmark farmhouse, this BBQ joint serves up chicken and ribs that you're not likely to forget. Bring those breath mints and Handi-Wipes for all-you-can-eat on Monday night. *143 Spring St. (431-3993). (M) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

South Street Seaport

Cafe Fledermaus—Soups, salads, sandwiches, and other cold fare served in a glass-enclosed dining room on the promenade, with a view of the passing herd and the occasional street performer. *1 Seaport Plaza (269-5890). (I–M) AE, DC, MC, TM, V.*

Fulton Street Cafe—A teeming outdoor café on the cobblestone promenade is the highlight of this seafood restaurant. Stop by and watch the show. *11 Fulton St. (227-2288). (I) AE, CB, DC, MC, V.*

Gianni's—A standout among the meager pickings at the Seaport. Good view of the people on parade, if that's important. Yes, an Italian menu. *15 Fulton St. (608-7300). (M) AE, CB, DC, MC, V.*

Harbor Lights—Comfort food in elegant French-ish environs with a breathtaking view of three bridges. *Pier 17, 3rd floor (227-2800). (E) AE, CB, DC, DS, MC, TM, V.*

Liberty Cafe—Stadium-size oyster bar with a panoramic view of the East River and the harbor. The attached dining room also offers seafood and an astounding view of the financial district, the harbor, and the tangle of masts of the *Peking*, *Ambrose*, and *Wavertree* moored at the Seaport Museum. *Pier 17, 3rd floor (406-1111). (M) AE, CB, DC, MC, TM, V.*

Macmenamin's Irish Pub—If you're not impressed by a magnificent view of the harbor from the outdoor deck, there's pub grub, a wide selection of beer, and televised sports. *Pier 17, 3rd floor (732-0007). (I) AE, CB, DC, MC, V.*

North Star Pub—Stocked like a London pub, frequented by Wall Streeters and homesick tourists. Fish and chips and bangers and mash just about as close as you'll get to the real thing. *93 South St. (509-6757). (I) AE, DC, MC, V.*

Pedro O'Hara—Nouveau Mexican and barrel-size frozen drinks on the promenade. *Pier 17 (227-6735). (I–M) AE, DC, MC, V.*

Roebling's Bar and Grill—No view of the bridge designed by the namesake builder, but wood paneling and brass lend old-world charm to this second-floor sea grill. *11 Fulton St., in Fulton Market Bldg. (608-3980). (M) AE, CB, DC, DS, MC, TM, V.*

Sequoia—Comfort food amid the thematic collegiate yacht-club ambience. If only there were scull races in the East River, this would be the perfect vantage point. *Pier 17, 111 John St. (732-9090). (M) AE, CB, DC, MC, V.*

Sgarlato's Cafe—Italian cooking and a view of the three bridges that span the East River south of 59th Street. *Pier 17, Promenade Level. (619-5226). (M) AE, CB, DC, DS, MC, V.*

Below 14th Street, East

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

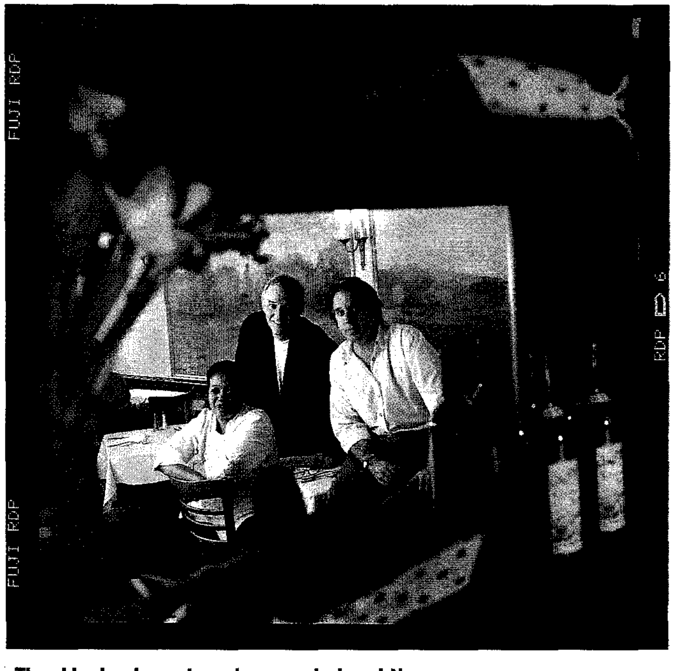
Haveli—Haveli distinguishes itself from the Sixth Street strip, for its food as much as its upscale decor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (982-0533). (I–M) AE, CB, DC, MC, V.*

L'Udo—This cool, countrified French and Italian restaurant has rough-hewn walls with fascinating frescoes and outdoor seating that welcomes warmer weather. A changing art exhibition is hung on the walls around the garden. *432 Lafayette St. (388-0978). (M) AE, TM.*

Three of Cups—Proving that the East Village has room

Comeback
Staff Buyout

In the tempestuous and ego-driven restaurant world, the line between the owners and the hired help has almost always been—probably prudently—clearly demarcated. Still, sometimes the underlings are the only ones who know how to save the ship—and who care enough to do it. Take the case of SoHo seafood bistro Le Pescadou. After a falling-out between the two original owners late last year, it had a near-death experience but was saved when chef Sara Daniels, then-bartender Chuck Perley, and general manager Dan Byrne joined forces and bought the place. Perley and Daniels had hated watching the restaurant drift along while the owners tried to sell it. "They were never here," said Perley. "No one cared about it." Daniels has little affection for the former owners, who fired her while she was on vacation. "That was cold," says Daniels, whose cooking had earned the restaurant two stars from the Times. After a stint at Cafe Tabac, Daniels returned to Le Pescadou after the buyout, and went from chef to chef-owner. The difference her new stature has made in her life? "You see these gray hairs?"



Once they took possession of their "poor man's Le Bernardin," the partners set about reviving the once boisterous bar scene and re-creating a menu they felt had grown dusty. They hired a decorator, who commissioned Norman Mailer's daughter Maggie to paint a mural of Cagne-sur-Mer on the back wall of the rear dining room, and Daniels did away with most of the butter and cream sauces.

These days, Perley is stationed on the other side of the bar, kissing friends and greeting customers, including waiters and busboys from the phalanx of SoHo bistros who like to stop by for a drink after work. For Daniels, who works on the kitchen line four or five nights a week, buying the store is only the first part of her plan. "I'm 37. I won't be doing this forever. When we open another branch—maybe on the Upper East Side next spring—I'll be more of an executive, have more time to create specials. I've made millions of dollars for other people," she says. "Now I want to do it for myself."

ROBIN RAISFELD

Photograph by Warren Salowe.

enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (388-0059). (I) AE, MC, V.*

Below 14th Street, West

Andalousia—This relatively undiscovered Village Moroccan rightly prides itself on its roster of tagines and couscous specials. B'stilla is a standout. *28 Cornelia St. (929-3693). (I) MC, V.*

Boxers—A lively neighborhood American bistro on a heavily trafficked corner of Sheridan Square. The giddy bar scene brings them in, and the high-spirited frenzy and good food keep them coming back. *190 W. 4th St. (633-BARK). (I) AE, CB, DC, DS, MC, TM, V.*

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (982-2343). (M) AE, MC, V.*

Dix et Sept—Parisian bistro in the West Village offering Gallic staples like bouillabaisse and confit de canard. Smokers welcome, *bien sûr. 181 West 10th St. (645-8023). (E) AE, CB, DC, DS, MC, TM, V.*

El Charro Español—Heaps of thoughtfully prepared Spanish cooking. A sleeper worth getting in on. *4 Charles St., nr. Seventh Ave. (242-9547). Also, 58 E. 34th St. (689-1019). (M) AE, CB, MC, V.*

Greenwich Cafe—Open around the clock with a menu that crosses every border. Try the veal couscous and the Mediterranean antipasto plate. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Jane Street Seafood Cafe—Can you imagine a first-rate seafood grill in the middle of Ohio? That's the feel of this Greenwich Village favorite. Some of the best prepared but least imaginatively presented fish in town—try the pompano whenever it's available. *31 Eighth Ave., at Jane St. (242-0003). (M) ($).*

Mary Lou's—According to the "100 Coolest New Yorkers" ranking in the *Daily News*, hostess/chef/owner Mary Lou Baratta is the fifty-second-coolest person in the city. She runs a cozy romantic spot specializing in seafood. It's hard to be cool before 11 P.M., so Mary Lou's kitchen serves until one in the morning. *21 W. 9th St. (533-0012). (M) AE, DC, DS, MC, TM, V.*

Miracle Grill—This is what Bobby Flay did before Mesa Grill, and some regulars still prefer the low-key, casual atmosphere and the lively garden out back. The grilled vegetable plate surpasses most. *112 First Ave., nr. 7th St. (254-2353). (I–M) AE, MC, V.*

Nine Muses Cafe—Cheerful Greek newcomer transforms this corner of the West Village into Mykonos, especially after a glass or two of ouzo. Try the fresh grilled octopus and fish brochettes. *569 Hudson St., at W. 11th St. (741-0009). (M) AE, DC, MC, TM, V.*

One if by Land, Two if by Sea—Elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a fine menu of American specialties like beef Wellington. *17 Barrow St. (228-0822). (E) AE, CB, DC, MC, V.*

Sevilla—Regulars flock to this popular old-world Village spot for its famed paella à la Valenciana and chicken Villarcy. Be prepared to overdose on garlic. *62 Charles St. (929-3189). (M) ($).*

Thomas Scott's on Bedford—Everything on the new American menu—even the bread—is made from scratch. Try the highly praised rack of lamb. Special brunch and pretheater menus. *72 Bedford St. (627-4011). (E) AE, DS, MC, V.*

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. *69 MacDougal St. (673-0390). (M) AE, DS, MC, V.*

14th–42nd Streets, East Side

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like paella with duck as well as a perfectly cooked rack of lamb. *23 E. 22nd St. (228-2200). (M) AE, CB, DC, MC, V.*

Brew's—As casual and comfortable as a burger joint gets. This two-story landmark always pleases. Great beer selection and the always hospitable long-time owners, the Brew family, make this an oasis in the desert above 14th Street. *156 E. 34th St. (889-3369). (I) AE, MC, TM, V.*

Cafe Beulah—Delightful southern specialties prepared by chef-owner and former baritone opera singer Alexander Smalls. Petal-yellow walls and high wainscoting soothe, and wonderfully private banquettes against one wall make dining on sophisticated southern fare a delight. *39 E. 19th St. (777-9700). (M) AE, MC, TM, V.*

Campagna—The *Late Show With David Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

Il Mare—Hearty Italian fare draws primarily business types to this midtown spot with a large bar and tons of seating. Fairly extensive menu with—surprise!—an emphasis on seafood. *10 E. 38th St. (447-1854). (M) AE, DC, TM, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Live Bait—Southern-style home cooking that sticks to your ribs. Used to be that everyone and his mother had the baseball cap from this joint. Well known for a bar that reminds some of those bright college days. *14 E. 23rd St. (353-2400). (M) AE, TM.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, borrowing from the flavors and ingredients of the American Southwest. Loud, stylish, and loads of fun. Great quesadillas. *102 Fifth Ave., nr. 16th St. (807-7400). (M) AE, DC, DS, MC, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (689-1360). (M) AE, CB, DC, MC, V.*

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in Brooklyn. Really. And Ariel Lacayo may be the coolest maître d' in town. Try the

Object of Desire

Buried Treasure

Le Cirque's menu marks the annual return of its sublime baked potato with (summer) truffles from the Tuscan hillside town of San Gimignano. The aestivum truffles, a harbinger of the more robust white truffles of September, were brought back by owner Sirio Maccioni to celebrate the birth of his first grandchild, Olivia. **PETER KAMINSKY**

ZAGAT: #1 INDIAN Restaurant
dāwat
NY's Most Acclaimed Indian Restaurant
"One of the undiscovered best lunch deals." - Bryan Miller, New York Times
MANHATTAN: 210 E. 58th St. 212.355.7555
WHITE PLAINS: 280 E. Post Road 914.428.4411

BARAONDA
INNOVATIVE ITALIAN CUISINE
"Go Chic and Ye Shall Find..." Gael Greene, NYM
1439 Second Ave at 75th St. • 288.8555

MORTON'S OF CHICAGO
THE STEAKHOUSE
551 FIFTH AVENUE • NEW YORK CITY • (212) 972-3315

Halcyon Restaurant
Innovative Contemporary American Cuisine
Prix-Fixe Lunch $19.95 • New York's Best
Pre-Theatre Value $29.50 • Prix Fixe Dinner $34.50
"Marketplace in the Sky" Sunday Brunch $29.50
151 W. 54 St. (6-7 Ave.) Free Parking As Avail. 468-8888

FELISSIMO
The Felissimo Tearoom
Serving East West Cuisine & Desserts
mon - fri 10:30-5:00 sat 11:30-5:00 lunch 12:00
afternoon haiku tea 3:00-5:00
10 west 56th street NYC 212.956.0082

Siam Inn
THAI CUISINE
916 8th Ave. (54-55 Sts.) • 489-5237
Near Carnegie Hall & Miss Saigon

SEVILLA
Luncheon Parties
FINEST SPANISH CUISINE
LUNCH•COCKTAILS•DINNER
famed Paella a la Valenciana
62 CHARLES ST. (W. 4 St.) WA9-3189

TRUMP TOWER CAFÉ
Light Italian Cuisine
5th Floor Garden Terrace
725 5th Ave · 212-754-4450

Photograph by Kenneth Chen.

Mojito, Patria's signature drink made from sugarcane. *250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

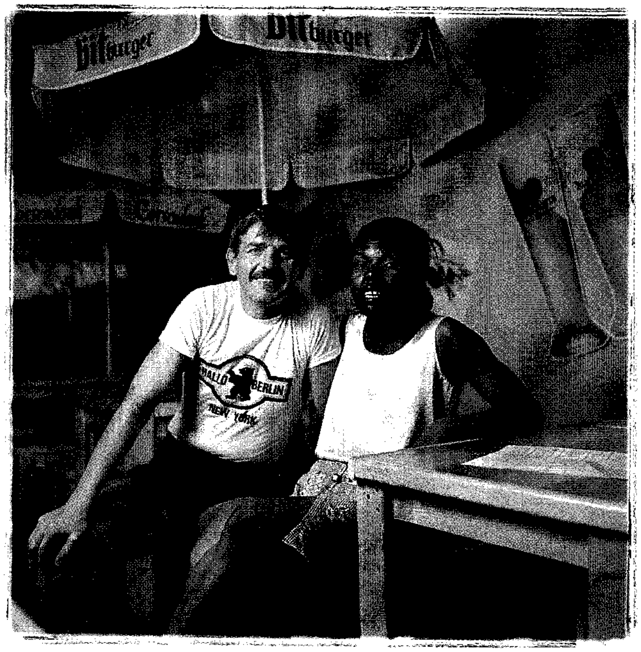
Water Club—The setting and view from this East River barge is what all the fuss is about. The American fare is fine. *500 E. 30th St. (683-3333). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, West Side

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

Opening
Best Wurst

For the past twelve years, Rolf Babiel has been hawking exotic wursts from his Fifth Avenue pushcart just south of Bendel's. Now, when the midtown business day is done, he joins his wife and nephew at Hallo Berlin (402 West 51st Street), his new Hell's Kitchen storefront, to fry up hefty sandwiches like the Audi (bauernwurst) and the Porsche (Berliner-Curry). Rollmops, Wiener schnitzel, and other less-than-delicate specialties arrive on dinner platters heaped with hearty sides like red cabbage, buttery German-style home fries, and spaetzle.



Cal's—A converted warehouse in the Flatiron district serving Continental Mediterranean fare in a relaxed, loft-like atmosphere. The bar menu's burger is one of the best. *55 W. 21st St. (929-0740). (M) AE, CB, DC, DS, MC, TM, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro/New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Foro Italico—A casual and intimate, rustic dining room serving traditional Italian dishes like broiled veal chop and angel hair pasta with seafood. *455 W. 34th St. (564-6619). (M) AE, CB, DC, MC, V.*

Frank's—A New York original that used to open for lunch at 9 A.M. for local meat-packers. Things are tamer now—lunch is served at noon—but the steaks are as good as they've always been. *85 Tenth Ave., nr. 15th St. (243-1349). (E) AE, DC, DS, MC, V.*

Lola—A lively front room gives way to a vast and airy back room, made surprisingly private by the centrally located banquettes. Regulars swear by the onion rings and upscale versions of fried chicken and ribs. Check out the Sunday gospel brunch. *30 W. 22nd St. (675-6700). (M) AE, CB, DC, MC, TM, V.*

Moran's—Charming and timeless New York City pub that's been around for 38 years. The friendly staff is, you guessed it: Irish. *146 Tenth Ave., at 19th St. (627-3032). (M) V, MC, AE, DC.*

Simply Pasta—A casual, Northern Italian spot that claims to have the best tiramisu in town, as well as a host of pasta specialties. Try the black fusilli with seafood in a marinara sauce. *120 W. 41st St. (391-0805). (I) AE, DC, MC, V.*

37th Street Hideaway—Restaurant and supper club in the former home of John Drew Barrymore. Dance between courses from the Italian and Continental menu. *32 W. 37th St. (947-8940). (E) AE, DC, DS, MC, V.*

World Yacht—It's about a boat ride. Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at six, and sails from seven until ten. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.*

43rd–56th Streets, East Side

Ambassador Grill—Contemporary cuisine with global accents befitting the U.N. bigwigs who stop by for lunch. Friday-night seafood fest offers an unlimited raw bar. Yes, that was Jacques Cousteau. *44th St. in the U.N. Plaza–Park Hyatt (702-5014). (M) AE, CB, DC, DS, MC, V.*

Bull & Bear—As the name suggests, a good-old-days watering hole and steakhouse for a strictly business crowd. The dark-wood club ambience draws a well-suited crowd for dinner that stays for drinks at the bar. *301 Park Ave., entrance on Lexington Ave. at 49th St. (872-4900). (M) AE, DC, MC, V.*

Cafe Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as nonexpensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., 45th St. at Vanderbilt Ave. (818-1222). (M) AE, DC, MC, V.*

Denim & Diamonds—Above all else, this countrified dance hall is a destination if you're in midtown and fancy a hoedown. The Texas-style barbecue is there if you work up an appetite. *511 Lexington Ave., nr. 48th St. (371-1600). (I) AE, MC, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (754-9494). (E) AE, CB, DC, MC, V.*

Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops and fish) on the table. *34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.*

Giambelli 50th Ristorante—Elegant Northern Italian fare served in a warm and cozy atmosphere. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

La Mangeoire—A Côte d'Azur native son, chef Patrik Bruot delivers the Mediterranean flavors of southern France to a rustic room in midtown. *1008 Second Ave., at 53rd St. (759-7086). (M) AE, DC, MC, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The $46 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. *2 E. 55th St., in the St. Regis Hotel (753-4500). (E) AE, CB, DC, MC, V.*

Lutèce—The name is still synonymous with dishes like Dover sole, cassoulet, and rack of lamb. After three decades of defining traditional French cuisine, master chef André Soltner ceded the reins to relative innovator Eberhard Müller. The kitchen still astonishes. *249 E. 50th St. (752-2225). (E) AE, CB, DC, MC, V.*

Oceana—A formal setting and fish-savant Rick Moonen's extensive and excellent seafood menu make this room a favorite for business lunches and romantic evenings alike. *55 E. 54th St. (759-5941). (E) AE, DC, MC, V.*

Otabe—Customers are ministered to by their own chefs in the private teppan-grill rooms. The cool, contemporary décor—beige tones and wood paneling—in the main dining room brings serenity to midtown. *68 E. 56th St. (223-7575). (M) AE, DC, MC, V.*

Shinbashi—Authentic Japanese cuisine, including tempura, sukiyaki, teriyaki, and sushi, served in elegant surroundings. *280 Park Ave., at 48th St. (661-3915). (M) AE, CB, DC, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private men's club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.*

Tatou—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American fare with Continental touches. The dinner crowd comes to rubberneck and dance. Wednesday through Saturday there's a carnival-inspired cabaret. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, TM, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, DS, MC, V.*

Vong—Wow! This is Thai to die for. Chef Jean-Georges Vongerichten's little Third Avenue-by-way-of-Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. *200 E. 54th St. (486-9592). (E) AE, CB, MC, V.*

43rd–56th Streets, West Side

Adrienne—The Art Nouveau elegance and hush make this a perfect spot for an illicit tryst or a business lunch. A United Nations of flavors. *700 Fifth Ave., at 55th St., in the Peninsula (247-2200). (M) AE, CB, DC, DS, MC, V.*

Algonquin—Draws on its history as the fabled stomping ground of literary giants. The wood-paneled sitting-room-like lobby still holds many imaginations captive. *59 W. 44th St. (840-6800). (M) AE, CB, DC, MC, V.*

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. Seven hours' free parking after 5:30 P.M. *Rockefeller Plaza, 20 W. 50th St. (246-6699). (M) AE, DC, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking from four till closing. *863 Ninth Ave., at 56th St. (246-6773). (M) AE, DC, MC, V.*

Photograph by Imke Lass.

LA VERANDA
Theatre Goers Haven
Dine In Elegance
At Moderate Prices
One Of The Best Italian
Restaurants In New York
FREE PARKING NEXT DOOR 5 P.M. to 1 A.M.
163 West 47 St. NYC Res:(212)391-0905

HI LIFE
"CLASSIC NYC RESTAURANTS"
Big City Brasserie Cuisine
RESTAURANT & LOUNGE
1340 First Ave. at 72 St.
212-249-3600
BAR & GRILL
477 Amsterdam at 83 St.
212-787-7199
★★ "...Downtown Goes Uptown" New York Magazine

Fine Italian Cuisine
Giambelli 50th
A 50 YEAR TRADITION
46 E. 50th St., N.Y.C. (Betw. Park and Madison Ave.)
(212) 688-2760-61 • PRIVATE PARTY ROOMS

STEAKHOUSE RESTAURANT
Where Good Folks Meet And Eat!!
Famous for Steaks & Chops.
269 W 45th St off Eighth Ave.
212-997-9494
FRANKIE & JOHNNIE'S
Since 1926
194-05 North Blvd 718-357-2444
163 14th St, Hoboken 201-659-6202

Positively The Finest & Most
Luxurious Indian Restauarant In N.Y.
Shaan
Buffet Lunch • Pre-Fixe & Theatre Dinners
Open 7 Days • Free Dinner Parking
57 W. 48th St. NYC • (212) 977-8400

EL CHARRO ESPANOL
" The Classic Cuisine of Spain"
COMPLETE DINNER $15.95 Sun-Thurs
"The Best Paella in N.Y. Good Service and
Reasonable Rates"—Zagat Survey 1995
Lunch & Dinner 7 Days • Credit Cards
4 Charles St. in The Village • 242-9547/243-5413
Simply the Best for Over 60 Years

Jo Jo
"Happiness is a thing called JoJo..."
– Gael Greene, NYM
160 East 64th Street • (212) 223-5656
(between 3rd Ave. & Lexington)

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Free dinner parking. Private parties. *315 W. 46th St. (246-6513). (M) AE, DC, DS, MC, TM, V.*

Restaurant Charlotte—Offers a refuge from the hubbub and hustle of Times Square. Consistent American cuisine in a postmodern setting. *145 W. 44th St., in the Hotel Macklowe (789-7508). (M–E) AE, DC, MC, V.*

Cité—An extravagant French steak house, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100/726). (M–E) AE, CB, DC, DS, MC, V.*

Darbar—Indian cuisine fit for a king and an affordable all-you-can-eat buffet lunch seven days a week. *44 W. 56th St. (432-7227). (M) AE, DC, MC, TM, V.*

Dish of Salt—Dependable Cantonese cuisine for the nine-to-fivers who gather at the bar under this vaulted ceiling after work. A piano player bangs out show tunes every night. *133 W. 47th St. (921-4242). (M) AE, DC, MC, V.*

"44"—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. *44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.*

Frankie and Johnnie's Steakhouse—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that was Tom Selleck. *269 W. 45th St. (997-9494). (M) AE, DC, MC, V.*

La Bonne Soupe—Checked tablecloths, steak frites, onion soup, and crème caramel to fall in love with. Twenty years ago, long before New Yorkers knew they loved casual French dining, this midtown mainstay set the pace. *48 W. 55th St. (586-7650). (I) AE, MC, V.*

La Reserve—Justifiably crowded during pre-curtain times; stop by during odd hours for sophisticated French offerings and environs. *4 W. 49th St. (247-2993/299). (E) AE, DC, MC, V.*

La Veranda—Northern Italian food. A popular spot in the theatre district offering generous portions of fish, seafood, veal chops and pasta. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, TM, V.*

Langan's—American cuisine in a clublike setting. Food ranges from steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Lattanzi—Reliable Italian in a romantic garden. Go when there's no danger of a curtain rising or falling soon for special attention. *361 W. 46th St. (315-0980). (M) AE only.*

Le Bernardin—Gilbert Le Coze, who died this past summer, influenced a generation of chefs with the way he prepared seafood. His carpaccios used all manner of fish, and his trademark dish of roasted monkfish with cabbage appeared on menus everywhere. But nobody did it quite like Gilbert. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Le Rivage—Pretheater bistro: reasonable prices, efficient service, and satisfying fare. *340 W. 46th St. (765-7374). (M) AE, MC, V.*

Les Pyrenées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (246-0044; 24). (M) AE, CB, DC, DS, MC, V.*

Osteria al Doge—Cheerful restaurant in the Theater District serving fine Northern Italian cuisine, with a menu that includes frito mixto, risotto, and a variety of pizzas and pastas. *142 W. 44th St. (944-3643). (M) AE, DS, MC, V.*

Patsy's—If it's good enough for Frank, it's good enough for you. Upscale Neapolitan eatery rooted in the glorious fifties. *236 W. 56th St. (247-3491). (M) AE, CB, DC, DS, MC, V.*

Pierre au Tunnel—French the way it used to be (the place is 41 years old), and thoroughly charming, reliable, and comforting. *250 W. 47th St. (575-1220). (M) AE, MC, V.*

Pig and Whistle—This is midtown's answer to an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-*

14 Years Of Finger Lickin Good
The Best Ribs & Fixins served
IN OUR PLACE OR YOURS
For The Beach Or Backyard Too.
TAKE-OUT ANYTIME!
DELIVERY 11:30 AM-9 PM, M-F
TEL: (212) 431-3993 FAX (212) 966-4393
Party Facilities 20 to 100 Persons
Outdoor Terrace
Open 7 Days
• Lunch
• Brunch
• Dinner
TENNESSEE MOUNTAIN
143 SPRING ST. (corner wooster)

Darbar
INDIAN RESTAURANT
The only Indian Restaurant with three stars from the NEW YORK TIMES. ★★★
OPEN 7 DAYS
44 W 56th St. • New York • 212-432-7227

Roll 'n Roaster
We're Not So Fast
Your Food is Cooked When Ordered
Your Wait is Tastefully Rewarded
FRENCH FRIES
WITH CHEEZ
Call In, Pick-Up Service
(718) 769-6000
Emmons Ave. & Nostrand Ave.
Sheepshead Bay, Brooklyn
OPEN 7 DAYS
"SIMPLY DELICIOUS"
Over 10,000 Customers
A Week Can't Be Wrong

Victor's Cafe 52
NEW YORK • MIAMI
THE REGIONAL CUISINES
OF CUBA
AND THE CARIBBEAN!
236 WEST 52nd STREET
Between Broadway & 8th Avenue
Phone: 212/586-7714

Pizza, Pasta, Pollo, Panini...
Caffe Popolo
Exceptional Cuisine
Extraordinary Atmosphere
351 Columbus Ave. (212)362-1777

APPLE
RESTAURANT & BAR
17 WAVERLY PLACE
(212) 473-8888
VEGETARIAN AND VIETNAMESE CUISINE
LUNCH•DINNER
WEEKEND BRUNCH
SEPARATE KITCHENS
PRIVATE ROOM
KARAOKE

★★★ N.Y. TIMES
"One of the Best
Spanish Kitchens in N.Y.C."
Lunch • Dinner • Cocktails
226 Thompson St. 475-9891
(in Greenwich Village)
RINCON DE ESPAÑA

0112). (M) AE, MC, V.

Rainbow Room—"Where troubles melt like raindrops," boasts this perch in the sky. The restaurant is 65 stories up and more than 60 years old, and its stellar views of New York give it reason to gloat. Romantic, with a solid Continental menu. Jacket and tie required. *30 Rockefeller Plaza (632-5000). (E) AE, DC, MC, V.*

The Sea Grill—Plush, cozy dining room open to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, mint-touched carpaccio of yellowfin-tuna mignon, and swordfish steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (246-9201). (E) AE, DC, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

'21' Club—The new, old, younger "21" has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bargain. *21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.*

57th–60th Streets

California Pizza Kitchen—With its 27 varieties of wood-fired pizzas from the open kitchen, CPK has finally arrived in New York City. Of course, those varieties include barbecue and Thai-chicken and BLT pizzas. There is also a kid's menu. Maple-pine accents. All menu items are under $10. *201 E. 60th St. (755-7773). (I) AE, DC, DS, MC, V.*

Fifty Seven Fifty Seven—The county's entertainment-industry glitterati make themselves right at home at I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

The Russian Tea Room—Hollywood's commissary in Manhattan and a Carnegie Hall hangout, too. But does that make staff rudeness obligatory? Stick to the caviar and blinis with icy vodka. And come for tea. Cabaret upstairs. *150 W. 57th St. (265-0947). (E) AE, CB, DC, DS, MC, TM, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Arizona 206—Innovative southwestern perfectly executed by wunderkind chef David Walzog. Situated amid a cluster of movie theatres, and spitting distance from Bloomingdale's. Adobelike setting with fireplace and active sort-of-singles bar. Ideal spot for a drink or a feast. *206 E. 60th St. (838-0440). (M) AE, MC, TM, V.*

Baraonda—When the rest of the neighborhood is dark, this elegant Northern Italian hot spot is just starting to glow. The Rangers celebrated their Stanley Cup victory here, and yes, that was George Michael. *1439 Second Ave., at 75th St. (288-8555). (M) ($).*

Cafe Crocodile—A French Mediterranean bistro with dishes ranging from Provençal to Moroccan. An intimate, romantic restaurant in a townhouse crowded with flowers and oil paintings. Serious foodies from the neighborhood and the occasional gaggle of well-informed Euro-tourists. *354 E. 74th St. (249-6619). (M) AE.*

Cafe Metairie—Country French in a rustic farmhouse setting. Blazing fireplace and all . . . *mon cheri*. And, *sans blague*, they have cooing doves. *1442 Third Ave., at 82nd St. (988-1800). (M) AE, MC, TM, V.*

Happening
Cat Chow

The catfish—which was blackened into ubiquity during the eighties and disappeared from menus about the same time 'Miami Vice' went off the air—is back. All this week, Cafe Beulah (39 East 19th Street) grills, broils, barbecues, stews, and fries the tender-fleshed scavengers.

Cafe Nosidam—Italian-American fare, and a people-watchers' paradise. *768 Madison Ave., nr. 66th St. (717-5633). (M) AE, MC, V.*

Campagnola—Country-style Italian fare for the neighborhood—the whole neighborhood. *1382 First Ave., at 74th St. (861-1102). (M) AE, CB, DC, DS, MC, V.*

China Fun—Bustling noodle house, with authentic Chinese dim sum, seasonal specials, and weekend brunch. Perfectly situated for post-movie dining. *1239 Second Ave., at 65th St. (752-0810). (I) AE, MC, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (996-7810). (I) AE, CB, DC, MC, V.*

Elaine's—Primarily a clubhouse for the city's notables and wannabes. A table here is considered a badge of honor by some. While discussing the issues of the day, try American fare for very busy people. *1703 Second Ave., bet. 88th and 89th Sts. (534-8103). (M) AE, DS, MC, V.*

540 Park—Named for its address, this American grill at the Regency Hotel has a soothing atmosphere. Pretty and soft muted colors and décor make this room the ultimate lullaby. *540 Park Ave., at 61st St. (759-4100). (M) AE, CB, DC, MC, V.*

Hi-Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. *1340 First Ave., at 72nd St. (249-3600). (M) AE, DC, MC, V.*

JoJo—The grilled chicken with chick-pea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

Le Cirque—In the heady eighties, *haute* fashion, finance, and cuisine collided here. Owner Sirio Maccioni still orchestrates a lively scene, and Sylvain Portay still believes in the magic of foie gras and crème brûlée. *58 E. 65th St. (794-9292). (E) AE, CB, DC.*

Le Relais—Ask the folks at this French meta–East Sider serving a proud gaggle of fashionable internationals what to expect from their bistro, and they'll tell you they are the "heart and soul of Madison Avenue." They may well be right. *742 Madison Ave., at 63rd St. (751-5108). (M) AE, CB, DC, DS, MC, V.*

Mark's—Decked out like an English library, with plump, tasseled pillows to nest against. Fine East-West cooking and first-rate desserts. *25 E. 77th St., in the Mark Hotel (879-1864). (E) AE, CB, DC, MC, V.*

Mulholland Drive Cafe—A very singles-bar scene that breeds a room full of regulars who stay for Italian-accented American meals with a California feel. Yes, that was Patrick Swayze, but that figures—he owns the place. *1059 Third Ave., at 63rd St. (319-7740). (M) AE, DC, MC, TM, V.*

Nino's—Elegant Italian with a romantic garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the *haute* neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

The Restaurant at the Stanhope—You're standing on the steps of the Metropolitan Museum, parched, exhausted, and in search of that perfect watering hole. The Stanhope is back, serving tasty American fare. *995 Fifth Ave., at 81st St. (288-5800). (M) AE, DC, DS, MC, V.*

Sel & Poivre—Stanching the flow downtown for

Photograph by Kenneth Chen.

bistro fare. Regulars find what they are looking for in this elegant, muted space. *853 Lexington Ave., bet. 64th and 65th Sts. (517-5780). (M) AE; CB, DC, MC, V.*

Sign of the Dove—Because the room is lush and romantic, this restaurant has sometimes been overlooked in the pantheon of memorable New York institutions. Right now, chef Andrew D'Amico is among the city's best, turning out eclectic cuisine that draws from influences all over the world. The prix fixe lunch is a good way to test D'Amico's talents. *1110 Third Ave., at 65th St. (861-8080). (M) AE, MC, V.*

Trois Jean—A cozy French bistro, as every corner needs. *154 E. 79th St. (988-4858). (E) AE, DC, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Caffe Popolo—Italian on the Upper West Side, with everything we've come to expect: gourmet pizzas, classic pastas, and homemade tiramisu. *351 Columbus Ave., nr. 76th St. (362-1777). (I) AE, DC, DS, MC, V.*

China Fun—Oodles of noodles, every which way, plus dim sum and Cantonese barbecue dishes. Try the Shanghai weekend brunch. *246 Columbus Ave., nr. 71st St. (580-1516). (I) AE, MC, V.*

Hi-Life Bar & Grill—Big-city brasserie with retro feel. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provides a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a D.J. tilts the place toward a party. *477 Amsterdam Ave., at 83rd St. (787-7199). (M) AE, DC, MC, V.*

Hunan Park—A standard Chinese restaurant on the Upper West Side, but when you have the craving, get your fix here. Yes, that was Woody Allen. *235 Columbus Ave., nr. 71st St. (724-4411). Also, Hunan Park Two, 721 Columbus Ave., at 95th St. (222-6511). (I) AE, CB, DC, MC, V.*

Iridium—Amid every restaurant's struggle for uniqueness, this unusual American bistro has found its own. Its award-winning decor has been described as "Dali Meets Disney" and is based on musical movements. Late-night jazz and Sunday brunch specials make it a welcome complement to Lincoln Center. *44 W. 63rd St. (582-2121). (M) AE, DC, DS, MC, V.*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (864-7326). (I) ($).*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (724-8585). (E) AE, DC, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse. Frank Valenza runs a tight ship at this neighborhood American dinner spot. *222 W. 79th St. (799-0400). (E) AE, DC, MC, V.*

Sidewalkers—A smash-and-grab crab feast, but don't come alone. The mood in this place requires a friend or ten to share it with. *12 W. 72nd St. (799-6070). (M) AE, DC, DS, MC, TM, V.*

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. *328 Lenox Ave., bet. 126th and 127th Sts. (996-0660). (I) ($).*

Triad—The restaurant in this bar/café/theater offers eclectic regional American food like roast barbecued salmon with mashed sweet potatoes and black-bean salsa, crab and couscous cakes with avocado sauce, and grilled calves' liver. *158 W. 72nd St. (362-2590). (M) AE, DC, MC, TM, V.*

Wells—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. *2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (234-0700). (M) AE, MC, TM, V.*

West 63rd Street Steakhouse—Mahogany tables and red suede walls make this nice-ified steakhouse less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. *44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) ($).*

Gargiulo's—On its own block, with a fortress to fend off the encroaching pathos of Coney Island. Great food and service passed down through the family. The 100-foot Styrofoam octopus is gone, a casualty of the recent renovation. When pressed, Louis Russo will tell you he cooked it. *2911 W. 15th St., nr. Surf Ave. (718-266-4891). (I) AE, DC, MC, V.*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

The River Cafe—It's always worth crossing the bridge to sit waterside, enchanted by the skyline and a celebration of contemporary American cooking that predates the throng. Outdoor seating in season. *1 Water St. (718-522-5200). (E) AE, CB, DC, MC, V.*

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24–01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Ralph's Italian Restaurant—Solid, hearty Italian food in a conventional restaurant setting. Dine under the chandeliers and try the osso buco, one of Ralph's specialties. *75–61 31st Ave., Jackson Heights (718-899-2555). (I) AE, DC, TM, V.*

Stick to Your Ribs—Deservedly heralded as New York's best barbecue, this cozy Queens joint draws fans from much further than across the East River. The barbecued Texas beef is sublime. *5–16 51st Ave., Long Island City (718-937-3030). (I) ($).*

Water's Edge—East River views floor-to-ceiling windows; every table has a view of Manhattan. Quiet and elegant. *44th Dr. at the East River (718-482-0033). (E) AE, CB, DC, MC, TM, V.*

Bronx

Cafe Sevilla—A cozy Spanish restaurant that people travel to from as far away as Yonkers. Try the the chicken and rice and the seafood gumbo accompanied by sweet and garlicky plantains. *1209 White Plains Rd., nr. Westchester Ave. (718-792-3367). (M) AE, MC, V.*

Harry's Jerk Center and Restaurant—An authentic island experience; not that polished resort ambience, the dirt-road-in-the-hills thing. *296 E. Gun Hill Rd., at Burke and Wilson Aves. (718-798-4966). (I) ($).*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*

STAGE Deli
New York's Most Famous
For Over Half A Century!
DELI / RESTAURANT / BAR
OPEN 7 DAYS 6 AM - 2 AM
834 7th AVENUE
(Bet. 53rd and 54th Sts.) N.Y.C.
Free Delivery To All Hotels
(212) 245-7850

246 Columbus Avenue (Bet. 71-72 Street)
212•580•1516
China Fun
"I've been sending friends to China Fun..."
— GAEL GREENE
N.Y. MAGAZINE
"...A terrific experience."
— RUTH REICHL
N.Y. TIMES
1239 2nd Avenue (Corner of 65th Street)
212•752•0810

SAN MARTIN'S
CONTINENTAL CUISINE
Lunch & Dinner • Open Sunday
ROOM FOR PRIVATE PARTIES
143 East 49 St. (Lex.- 3rd) 832-0888
Across the street from the Waldorf Astoria.

SAKURA
Japanese Restaurant
615 1/2 Hudson St. (bet. W 12 & Jane St.)
Free Delivery
Tel. 645-2128 645-2129

Campagnola
A taste of the old country
Serving Fine Italian Food for 10 Years
FIRST AVE AT 74TH ST • 212-861-1102

C3
"C3 is an excellent neighbourhood restaurant."
- LONDON TIMES
"One of the best Sunday brunches in the area."
- ELLE MAGAZINE
at the Washington Square Hotel
103 Waverly Place 212-254-1200

Bombay Palace
Estd. 1979
India's Culinary Ambassador
Bombay Palace invites you to discover their Rich Culinary Heritage
30 West 52nd Street. Reservations 212.541.7777
Open 7 Days. Free Parking for Dinner Guests

the mix

Looking Back at Baseball...*Hanging L*

A League of Their Own

There were the famous black players, such as Satchel Paige (above) and Monte Irvin, who became legends when baseball was finally integrated. Because of them, it is easy to imagine the Negro Baseball Leagues of the thirties and forties as something separate but equal—in seriousness, that is. What is uncomfortable to remember is the extent to which the Negro leagues forced these supremely talented athletes to participate in a burlesque: A catcher for the Indianapolis Clowns, for example, was known to do his work from a rocking chair. WFUV's "This Was Negro Baseball" recalls the players, umpires, and owners from the days of segregation. (August 3 at 7; 90.7 FM.)

John Leonard's TV Notes

A Mother's Prayer (8/2, 9 to 11 P.M., and 8/6, 8 to 10 P.M.; USA), while another welcome departure from the usual fare on the schlock-*noir* cable network, is also a child of time-warp. A first-rate cast—Linda Hamilton, Kate Nelligan, Bruce Dern, S. Epatha Merkerson, and (yes) RuPaul—docudramatizes the true-life story of a single mother (Hamilton) who must find an adoptive home for her 8-year-old son (Noah Fleiss) before she dies of AIDS, which she contracted from her late husband, who picked up the virus via a bad blood transfusion. This sort of superior weepy has been made before, a half-dozen times, in the early days of television pussyfooting on the fraught subject. TV, if not Hollywood, has moved on to braver ground. When you realize, early on, that the very same movie could have been made with Hamilton portraying instead a victim of cancer or even Lyme disease, you may begin to feel that AIDS is being exploited rather than explored.

The War Between Us (8/4; 9 to 11 P.M.; Lifetime) is a sweet and thoughtful Canadian production that goes back to World War II to look at the "relocation" and internment of Japanese, not in Arkansas and Nebraska, but in British Columbia. North of the border, they were as indifferent to and disdainful of civil liberties and common sense as we were down here. More than 22,000 "enemy aliens"—many of them born in Canada and supposedly citizens—were forcibly removed from the Vancouver coast, where they might signal a Rising Sun submarine, to a harsh if stunning interior, where they spent their first winter in makeshift tents. Mieko Ouchi and Shannon Lawson co-star in this depiction of a clash of cultures and a saving friendship. Every frame of this gentle movie is composed as if for meditation, whether we are bowing to a Buddha or fishing for a perch. Ouchi is a radiant discovery. We also sit in on one of the nicest hard-times marriages I've ever seen on television outside a *Waltons* episode. If anything, Sharon Gibbon, who wrote *The War Between Us,* and Anne Wheeler, who directed it, are too forgiving.

Rights & Wrongs (8/3; 8:30 to 9 P.M.; Channel 13) looks in one new segment at "Torture and the Road Back," an account of rehabilitation centers for victims of prisoner abuse; in another at "Land Mines," anywhere from 8 to 10 million of them, planted all over the killing fields of a Cambodia with the highest per capita of handicapped people anywhere in the world; and in its third segment, "New Technologies," at rock musicians Peter Gabriel and Jackson Browne, and how computers, CD-ROMs, and the Internet link up to help human-rights groups like Amnesty International—all stories, of course, you've seen elsewhere, which is why, of course, public television doesn't need *Rights & Wrongs* any more than it needs a conscience.

Broken Trust—(8/6; 8 to 10 P.M., again at 10, and still again at midnight; 8/8 at 8 P.M.; TNT) stars Tom Selleck as a judge on the run in a slick adaptation by Joan Didion and John Gregory Dunne of William Wood's best-selling novel *Court of Honor.* Cajoled and coerced by Justice Department agents William Atherton and Elizabeth McGovern into participating in a sting operation against fellow members of the bench who are suspected of corruption, Tom discovers unpleasant things not only about Charles Haid (no surprise), but also about friends and colleagues (like Marsha Mason), his own father (Fritz Weaver), the system he is sworn to serve, and the handsome guy he looks at in the mirror. See also a nervy performance by Stanley DeSantis as a high-living lowlife defense attorney, whom the actor himself accurately and wonderfully describes—in the publicity material that came with my cassette—as "a cross between Roy Cohn and Matlock." Director Geoffrey Sax has an adroit way with courtrooms, canneries, and waterfronts.

Radio Highlights

Symphony Hall—8/1: Handel's *Alessandro:* Overture and Sibelius's Symphony No. 2 in D. 8/2: Schubert's *Rosamunde* and Bliss's Violin Concerto and Orchestra. 8/3: Berlioz's *Waverley Overture* and Beethoven's Symphony No. 5 in C. 8/4: Handel's Organ Concerto in D and Schuman's Symphony No. 3. 8/7: Schubert's *Die Zauberharfe* and Litolff's Concerto Symphonique No. 4 in D for Piano and Orchestra. 8/8: Ippolitov-Ivanov's Symphonic Scherzo and Brahms's Symphony No. 2 in D. 8/9: Kabalevsky's *Colas Breugnon* and Beethoven's Violin Concerto in D. Every weeknight at 8; WQXR, 96.3 FM.

New York and Company—8/1: the City Club's Sally Goodgold; Robert Jay Lifton and Greg Mitchell on *Hiroshima in America;* Yoji Yamaguchi on *Face of a Stranger.* 8/2: to be announced. 8/3: John Hess on current bad news; Gar Alperovitz on *The Decision to Use the Atomic Bomb.* 8/4: open phones. 8/7: writer Walter Mosley. 8/8: Elsa Walsh on the public and private struggles of three accomplished women; Lynn Sharon Schwartz on her novel *The Fatigue Artist;* Ed Burns on *The Brothers McMullen.* 8/9: Francis Fukuyama on social virtues and prosperity; Dr. Alan Cooper on grammar. Every weekday at noon; WNYC, 820 AM.

Sunday Night Opera House—8/6 at 8: Giordano's *Andrea Chénier.* With Luciano Pavarotti, Leo Nucci, Montserrat Caballé, Kathleen Juhlmann, Astrid Varnay, Christa Ludwig, Tom Krause, the Chorus of the Welsh National Opera and the National Philharmonic Orchestra. Riccardo Chailly conducts. WQXR, 96.3 FM.

Saturday Afternoon at the Opera—8/5 at 1: Purcell's *The Fairy Queen.* With Lorraine Hunt, Catherine Pierard, Susan Bickley, Howard Crook, the Schutz

Photograph by AP/Wide World Photos.

Choir of London and the London Classical Players. Roger Norrington conducts. WQXR, 96.3 FM.

Recorded Music

Miles Davis *The Complete Live at the Plugged Nickel 1965* (Sony)—Eight discs, seven sets, and every squeal, cough, and count-off captured in pristine digital sound. Overkill? Maybe, but not when the band in question is *the* Miles Davis quintet: Wayne Shorter, Ron Carter, Tony Williams, and Herbie Hancock—one of the most fetishized outfits in jazz history. Others had more legends, but none achieved this level of telepathy, impressionistic dexterity, and the ability to put up with one of jazz's most prickly figures. Here, Miles runs the group through material he'd been perfecting for a decade—standards like "Stella by Starlight," classic originals like "Four" and "So What"—rediscovering each with every chorus and ending each set with a new vision of his super-minimalist trademark, "The Theme." As the guy in the front row says after the first track on disc one, "Yeaaah, Miles." CHRIS NORRIS

Supergrass *I Should Coco* (Capitol)—As Green Day has ably demonstrated by aping California's late, great, pop-punks the Dickies, a cool record collection can be a gold mine. So hats off to England's Supergrass, now aping *their* nation's late, great pop-punk treasure trove—the Buzzcocks—currently a generation old and ripe for harvesting. Although canny use of keyboards will pique New Wave appetites (they must have some Madness records too), this debut is mostly 'Cocks-by-numbers: bright pop melodies, jubilant teen angst, and fast, fast, fast. It's all great fun and extremely lo-cal; no deeper thoughts than searching for kicks ("I'd Like to Know"), dodging police ("Caught by the Fuzz"), and the immorality of youths on the town. The last sentiment is gleefully expressed in "Alright" (basically a Buzzcocked version of the Who's "The Kids Are") which also appears on the soundtrack to *Clueless*—the perfect forum for something this light, airy, and completely full of itself. C.N.

Delia
Ephron
Hanging
Up

In Print **Few parents consider the arts a decent way to make a living, and *even fewer, on their deathbeds, ask their* children why they aren't taking notes. Delia Ephron had such parents (they were screenwriters), and it shows in *Hanging Up,* her witty and meticulously observed novel *about a woman named Eve Mozell and her* dad, Lou. (G. P. Putnam's Sons; $23.95.)**

The Written Word

Lucy Grealy, Evan Handler, Christopher Noel—Reading from their autobiographical work on 8/1 at 7 P.M., K.G.B., 85 E. 4th St., bet. Second and Third Aves. (799-1044); free.

Walter Mosley—Reading a new short story on 8/2 at 7 P.M., K.G.B., 85 E. 4th St. (799-1044); free.

Tours

Inside City Hall—8/4 at 10 A.M.: See the City Council Chambers, the Governor's Room, its collection of portraits, the museum within City Hall, and *the ongoing restoration of this* 183-year-old building. The date is subject to the public hearings schedule; call 996-1100 for reservations and meeting place. $18.

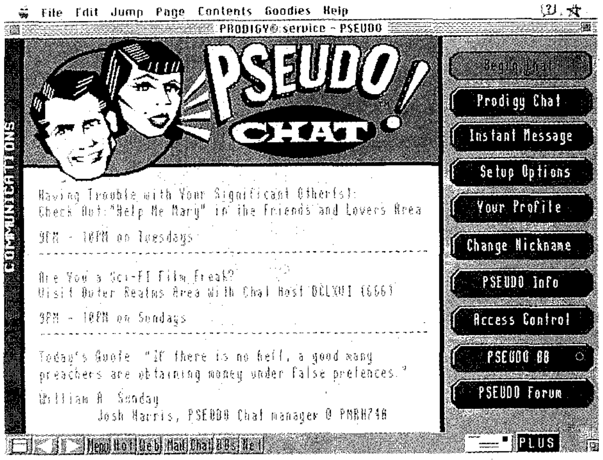
Sports

Previously on *N.Y. Yankee Blue*—*Post* exclusive: STRAW BOUND FOR BRONX?—5/26. (The tab's conspicuous campaign to bring the fallen star back to New York begins.) SIGN HIM!—*Post* headline, 5/31: "I am sure he will be perfect. For one thing, Straw looks good in a uniform. Any uniform. Imagine how good he'll look in Yankee pinstripes. Thin vertical stripes on white accentuate the lines of anyone's body," columnist Wallace Matthews remarks, in homoerotic tones hitherto uncharacteristic of the *Post.* "Under the right circumstances, Darryl could be playing with the Yankees by the end of the month." —Bill Goodstein, Strawberry's agent, *Post*, 6/6. STRAW: I BELONG IN N.Y., 6/13: "After seeing him [hitting balls out of the park]—sculptured with guns cocked and rippling . . . there is no doubt Strawberry can make an immediate impact."—Anthony L. Gargano (the homoerotic subtext continues). Strawberry signs: "Despite Darryl's sordid past, hiring [him] was well worth the gamble."—Tom Keegan, *Post,* 6/20. "It is madness."—Steve Serby, *Post,* 6/20. Milwaukee comes to the Stadium 8/1–3; 8/4–6, the Yanks visit Detroit.

Bo Knows O's—Last week, with the trade deadline approaching, the Mets seemed intent on dealing Bobby Bonilla (and/or Jeff Kent) to the Orioles. For whom remained the sticking point: Baltimore has been reluctant to include its top minor-league prospect, outfielder Alex Ochoa, in any package deal. 8/1–3 at Cincinnati; 8/4–7 at Shea vs. Florida.

Online Attitude
Pseudo-intellectuals

The smart-ass chat sessions of New York–based Pseudo! Programs are a big hit on the otherwise sleepy Prodigy. With up to 1,500 precocious teenagers logging on for advice from bona fide New Yorkers on how to be cool, founder Josh Harris is turning a profit by "laundering the heads" of America's prized demographic. (On Prodigy Jump Pseudo; on the Web—http://www.pseudo.com)



Having Trouble with Your Significant Other(s):
Check Out: "Help Me Mary" in the Friends and Lovers Area
9PM - 10PM on Tuesdays

Are You a Sci-Fi Film Freak?
Visit Outer Realms Area With Chat Host DCLXVI (666)
9PM - 10PM on Sundays

Today's Quote "If there is no hell, a good many preachers are obtaining money under false pretences."
William A. Sunday
Josh Harris, PSEUDO Chat manager @ PMRH74A

Go
NEW YORK
CompuServe
New York
New York Magazine is now online on CompuServe!
To talk to New York's editors and other New York readers about what's important, interesting, or just fun in the city, simply Go NEWYORK.
If you are not already on CompuServe, simply CALL NOW 1-800-535-1168 for your free membership kit.

Solutions to last week's puzzles

S	P	A	N	K	I	N	G	■	D	R	A	I	N	S
T	■	F	■	N	■	I	■	■	■	A	■	N	■	T
I	N	F	R	I	N	G	E	■	L	I	T	T	E	R
F	■	E	■	T	■	H	■	S	■	S	■	I	■	A
L	O	C	A	T	E	■	C	H	A	I	R	M	E	N
E	■	T	■	E	■	C	■	I	■	N	■	A	■	G
■	■	■	I	R	E	L	A	N	D	■	S	T	Y	E
C	■	D	■	S	■	E	■	G	■	P	■	E	■	R
A	B	E	T	■	G	A	L	L	E	R	Y	■	■	■
R	■	C	■	F	■	R	■	E	■	A	■	P	■	S
R	E	A	S	O	N	E	D	■	S	C	R	I	M	P
I	■	D	■	N	■	D	■	C	■	T	■	R	■	E
A	M	E	N	D	S	■	P	A	L	I	S	A	D	E
G	■	N	■	L	■	■	■	P	■	C	■	T	■	D
E	N	T	R	E	E	■	S	E	V	E	R	E	L	Y

F	O	C	I	■	D	E	F	■	O	H	A	R	A	■	■	J	A	C	O	B
A	M	I	S	■	A	X	I	■	R	O	M	E	R	O	■	A	B	O	D	E
I	N	N	S	■	I	T	A	■	R	H	E	S	U	S	P	I	E	C	E	S
L	I	Q	U	O	R	I	S	H	■	■	R	I	N	S	E	■	T	A	R	T
■	■	■	E	V	I	N	C	E	■	T	I	S	■	E	N	O	S	■	■	■
■	■	T	R	U	E	C	O	N	F	E	C	T	I	O	N	S	■	B	I	B
I	L	O	■	M	S	T	■	L	E	N	A	■	N	U	Y	S	■	U	T	E
K	O	O	P	■	■	■	L	E	W	D	■	T	V	S	■	I	R	M	A	S
E	X	T	O	L	■	B	A	Y	■	■	V	I	E	■	P	E	O	P	L	E
■	■	S	E	A	S	O	N	■	B	R	O	M	I	D	E	■	O	K	I	E
S	C	I	■	C	H	O	C	O	L	A	T	E	G	Y	P	S	■	I	A	N
T	H	E	N	■	E	M	A	N	A	T	E	■	L	E	S	I	O	N	■	■
E	A	R	T	H	A	■	S	U	B	■	■	L	E	D	■	T	O	P	A	Z
A	L	O	H	A	■	A	T	S	■	L	O	A	D	■	■	■	P	I	N	S
M	E	L	■	I	T	B	E	■	C	A	W	S	■	Z	E	N	■	E	T	A
S	T	E	■	F	O	U	R	C	H	I	N	C	O	O	K	I	E	S	■	■
■	■	■	D	A	I	S	■	U	A	R	■	A	R	D	E	N	T	■	■	■
A	S	T	A	■	L	E	A	R	N	■	■	R	A	I	S	E	A	N	E	T
Q	U	A	C	K	E	R	J	A	C	K	S	■	T	A	O	■	L	O	S	E
U	P	T	H	E	■	S	A	T	E	E	N	■	E	C	U	■	I	R	A	N
A	S	S	A	Y	■	■	R	E	L	A	Y	■	S	S	T	■	I	M	U	S

Photograph: top, Steve Wisbauer.

Kids

Tell Me Why...

Children's Events

Open Air—A troupe of young dancers under the tutelage of Marie Brooks perform Pan-Caribbean Dance Theater in a **Lincoln Center Out-of-Doors** program that's specifically geared to children. 8/3 at 10:30. Other "Just for Kids" programs: singer, songwriter, and storyteller John McCutcheon performs and tells tales at 2 followed at 4 by Riders in the Sky, three cowpokes who send-up romantic western music even as they perform it to a tee. 8/5. Lincoln Center Plaza, (875-5108). ●

"Around the World in Eighty Days"—Venture around the world by hot-air balloon, train, ship, and camel in **Theatreworks/USA's** production of Jules Verne's classic. Continuing a seven-year tradition, plays are free. Through 8/5. Show times are Mon., Tues., Thurs., Fri. at 11 and 1, Wed. and Sat. at 11. No performances Sun. Promenade Theatre, 2162 Broadway, at 76th St. (677-5959). Tickets are available at the box office beginning at 10 the morning of the performance; first come, first seated. ●

"Schoolhouse Rock Live"—Theatre BAM of Chicago presents a musical, adapted from the long-running Emmy Award–winning cartoon series, that combines math, grammar, history, and science with a raucous sing-along score. For elementary-school-age children on up to adults. Wed. through Sat. at 8, Fri. and Sat. at 10, Sun. at 2; through 8/5. **Atlantic Theater,** 336 W. 20th St. (239-6200). Tickets: $20 to $30.●

Big Bugs Invade Bronx—Children can run underneath herds of 25-foot ants. Bugs and beetles—all fashioned from tree saplings, vines, and bark by sculptor Dave Rogers—prowl the **New York Botanical Garden** through 10/2. Tues. through Sun., and Mon. holidays, from 10 to 6. 200th St. and Southern Blvd., Bronx (718-817-8700). Admission is free for children under 6, students and seniors $1, others $3.

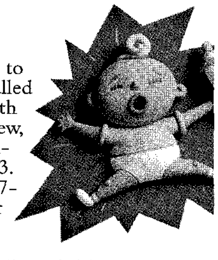
Post-prehistoric—Now it's your plastic Tryannosaurus Rex toys that are outmoded—the dinosaur skeletons have been cleaned, relit, and, in some cases, completely reconfigured since we last saw them in 1992. **American Museum of Natural History,** Central Park West at 79th St. (769-5100). Hours are Sun. to Thurs. 10 to 5:45, Fri. and Sat. 10 to 8:45. Suggested donation: $3 children, $4 students and seniors, $6 others.

Onscreen Idiocy—Laurel and Hardy and *The Three Stooges* can be seen Tues. through Fri. in a program called "Dumb and Dumbest" at the **American Museum of the Moving Image.** Through 9/29 at 10:30 and 1. 35th Ave. at 36th St., Astoria, Queens (718-784-4520).

Fire!—Junior fire-fighting enthusiasts will enjoy a chance to look at firefighting toys and equipment from earlier eras. An exhibit called "Reflecting Reality: Toys, Lamps, and Lanterns From the New York City Fire Museum" is on view to 9/15, Tues. to Sun. 10 to 4, and Thurs. evenings to 9 in July and August. **PaineWebber Art Gallery,** 1285 Ave. of the Americas, bet. 51st and 52nd Streets. ●

Time Again—A musical for children called *The History Mystery* and performed by a cast of children ages 8 to 17 takes the audience on a journey backward in time, where they meet the likes of Martin Luther King Jr., the Wright Brothers, and Benjamin Franklin. Suitable for ages 3 to adult. Performances through 8/13 are Mon., Wed., and Fri. at noon and 2 and Sat. at 1 and 3, with additional performances Sun. 7/16 and 8/13 at 1 and 3. **TADA!,** 120 W. 28th St. (627-1732). Tickets are $6 for children, $12 for adults.

Sounds International—TADA! A children's theater company (see above) lead a workshop and concert for children ages 3 to 12 and their parents called **Worldwise Music** with songs in Japanese, Hebrew, Spanish, and other languages. 8/6 from 1 to 3. 120 West 28th St. (627-1732). A limited number of scholarships are available. $15.●



H_2O—It's Water Week at **The Children's Museum of Manhattan**—from 8/2 to 8/7—which means children 5 and up can race with the "rain" in a Water Drop Derby; kids 4 and up are invited to explore with waves; and CMOM-TV, the musem's newly expanded in-house television studio, broadcasts *Bubblebath,* a soap opera for ages 6 and up, with a little help from friends at the museum. Doughie the Pancake Man and friends give a concert for children 7 and under, 8/6 at 1 and 3. Summer hours through 9/12 are daily 10 to 5, closed on Tues. 212 West 83rd St. (721-1223). General admission is $5, seniors are $2.50.●

Magic Lamp—**The Penny Bridge Players** perform an original musical version of *Aladdin* with ancient mystery and some modern humor Tues. through Fri. at 10:30 and 1; 10:30 only on Fri. Through 8/17. Church of St. Luke and St. Matthew, 520 Clinton Ave., Brooklyn (718-846-2063). $6 for children, $7 for adults.

Why Why Why?—Why is the sea salty? Why do mosquitoes buzz? **The National Theatre of the Deaf** performs *A World of Whys,* stories from around the world that ask the question "why." The plays include audience participation and are performed in a combination of American Sign Language and spoken English at libraries throughout the five boroughs 8/7 through 8/11. Call Elaine Thomas at the New York Public Library Office of Children's Services at 340-0950 for a complete schedule of performances. ●

Bookish—Delve into books made by artists, as well as sketches and mock-ups that show the book-making process. Then make one of your own with materials provided. The exhibit, "Children's Books by Artists," is at **Printed Matter** through 8/26. Hours are Tues. to Fri. 10 to 6, Sat. 11 to 7. 77 Wooster St. (925-0325).

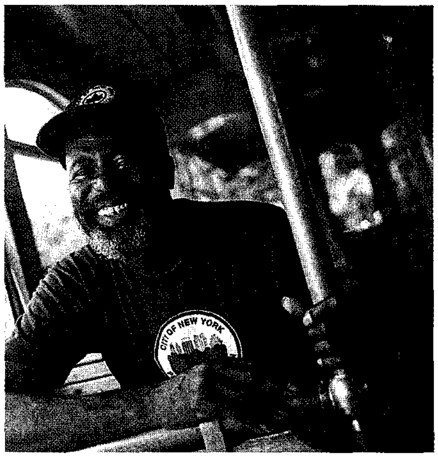
Underground Railroad—"Ride With Me to Freedom," a musical based on the story of Harriet Tubman is performed by **Queens Children's Theater**, for ages 6 and up. Saturdays and Sundays at 2, through 8/20. 256-21 Union Turnpike, Queens (718-343-1052). General admission is $6, children and seniors $5. Reserve.

Activity

Sunday in the Park With Herman

The folks in Mr. Rogers's neighborhood have to make do with a little toy trolley, but with the help of a guy named Herman Willis, lucky Prospect Park visitors get the real thing. On weekend afternoons, Willis (pictured below) drives the natural-gas-powered A Day in Brooklyn Trolley around designated stops in Prospect Park. Paid for by a local restaurant, a sporting-goods store, and a utility company that advertise on the trolley's side, and with funds from the borough president and a consortium of Brooklyn cultural institutions, the trolley is scheduled to run year-round. "Anybody want a ride?" Willis cheerily asks pedestrians as he chugs on by. But parkgoers seem to prefer getting on at actual trolley stops—the Wildlife Center, the Botanic Gardens, and the Brooklyn Museum, for example. From our side-facing seats on a recent hot afternoon, we watched as a girl dashed through the meadow to get her kite airborne, and a dreadlocked man kicked a soccer ball into his opponent's goal. At the carousel, my son and I stepped off, and Willis assured us he'd be back in an hour—giving us time to take several merry-go-round rides and polish off a Popsicle each before heading over to the paddle boats on Prospect Lake on the next go-round. At Grand Army Plaza, after getting off the trolley to head for home, my Brooklyn-born and -bred 5-year-old watched as the spotless mirage of a vehicle, filled with smiling passengers, pulled away. "Mommy, is this really a real trolley?" he asked skeptically—clearly, the ride and its passengers were a bit too Disney-esque for this jaded young urbanite. Eat your heart out, Mr. Rogers; it is. For a recorded schedule of the trolley route, call 718 965-8967.

BARBARA ENSOR



Ground Rules:

● = free

● = now or never (one-shot deal or final week)

Cue

Kim France
Editor

Maureen Callahan
Movies

John Dioso
Sports

Barbara Ensor
Kids

Linda Hall
Books
Events
In Concert
Radio

John Leonard
Television

Edith Newhall
Art

Chris Norris
Nightlife
Popular Music

Robin Raisfeld
Restaurants & Bars

Randall Short
Theater
Cabaret

Photograph by Warren Salowe; illustration by Richard McNeel.

in concert

Itzhak Perlman...*C'est La Vie*

Classical Music

Tuesday, August 1

Mostly Mozart—The most venerable of New York's summer music festivals tonight features Itzhak Perlman and works by Mendelssohn and Stravinsky. The conductor is Gerard Schwarz. Avery Fisher Hall, Lincoln Center Plaza (721-6500), at 8; $20–$40.

Wednesday, August 2

Mostly Mozart—See 8/1.

Thursday, August 3

Mostly Mozart—A program of Tafelmusik on period instruments, featuring works by Handel, Bach, Albinoni, Vivaldi, and Telemann. Avery Fisher Hall, Lincoln Center Plaza (721-6500), at 8; $15-$28.

Kosei Kubota—The guitarist performs at the Green Auditorium, 40 W. 68th St. (866-2086), at 1; free.

Bargemusic—Works by Brahms and Mendelssohn, performed by Sung-Mi Im and Nai-Yuan Hu. Fulton Ferry Landing, next to the Brooklyn Bridge, Brooklyn (718-624-4061 for reservations and complete directions), at 7:30; $23.

Friday, August 4

Mostly Mozart—Conducted by Peter Maag, featuring Yuri Bashmet on viola, Maxim Vengerov on violin, and Cecile Ousset on piano. Works by Mozart and Tritto. Avery Fisher Hall, Lincoln Center Plaza, (721-6500), at 8; $15-$28.

Summergarden—The Museum of Modern Art's series of free concerts performed on Fri. and Sat. by young artists and recent graduates of Juilliard. The garden is open for free admission at 6; concerts are at 8:30. This week's program, "The American Song," features composers William Flanagan, John Cage, Leonard Bernstein, Tom Lehrer, and others. Through 8/26. Museum of Modern Art; use entrance at 14 W. 54th St. (708-9491); free.

Saturday, August 5

Mostly Mozart—See 8/4.
Summergarden—See 8/4.

Sunday, August 6

Bargemusic—See 8/3; today at 4.

Monday, August 7

Mostly Mozart—Tonight's concert features the Canadian Brass and Star of Indiana. Works by Bach and Gabrieli. Avery Fisher Hall, Lincoln Center Plaza (721-6500), at 8; $15-$35.

Tuesday, August 8

Mostly Mozart—Featuring pianists Eugene Istomin and Dubravka Tomsic; conducted by Gerard Schwarz. Works by Haydn and Mozart. Avery Fisher Hall, Lincoln Center Plaza (721-6500), at 8; $15-$28.

"An American Requiem"—A new work for orchestra, chorus, and soloists by James DeMars, featuring bass-baritone Simon Estes and the Mormon Tabernacle Choir. Cathedral of St. John the Divine, 112th Street and Amsterdam Avenue (662-2133), at 8; $26.50, $50, $75 (this price includes a reception immediately following the performance).

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."

Performance That's Lifelike

Invitation to voyeurs: Your secret vice has been declared legal, indeed aesthetic, with *C'est La Vie.* Rent headphones (for eavesdropping and mood music) and binoculars at Lincoln Center's Fountain Plaza and let your fevered imagination make what it will of the visuals being staged in the windows of the Radisson Empire Hotel across the way. Naturally, the performance artist—one Véronique Guillaud—who dreamed up the stunt is French, as are the clothes, by Àgnes b. (Call 875-5108.) **Tobi Tobias**

Photograph by Paul Jeremias.

Wednesday, August 9

"An American Requiem"—See 8/8.
Mostly Mozart—See 8/8.

Opera

American Opera Projects—A program called "Uno, Two, Trois, Quatro: Sounds of Opera From Around the World," consisting of pieces from operas and operettas in their original languages. Also featured: Johann Strauss Jr.'s "Salute to Champagne," from *Die Fledermaus.* Herald Square, at 34th Street and Broadway (967-3433), at 12:15 and 1:15 on 8/3; free.

New York Grand Opera—A fully staged production of the opera *Giovanna d'Arco,* with complete chorus and orchestra, is the seventh offering of "Viva, Verdi!," this company's ongoing seven-year festival. Rumsey Field, Central Park at 72nd Street off Fifth Avenue (245-8837), at 7:30 on 8/2; free.

Dance

Eva Dean Dance Company—Through 8/6: Celebrating its tenth season with a series of rehearsals and performances open to the public. The final performance is 8/6 at 3. The Boat House in Prospect Park, Brooklyn (718-857-8368); free.

Pilobolus Dance Theatre—Through 8/4: The witty dance company showcases three premieres. Mon.–Sat. at 8, Sat. at 2. Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $30.

Pilar Rioja—Engagement extended through 9/20: The renowned flamenco dancer presents the premiere of *Martinete* and other works. Monday at 8, Tuesday at 3, Wednesday–Saturday at 8, and Sunday at 7. Gramercy Arts Theatre, 138 E. 27th St. (889-2850); $25.

Town and Country Properties

APARTMENTS FOR RENT
Manhattan

Furnished—Fr $600/wk, $1600/mo, incl tel, tv, maid. Amex. Oxbridge: 212-348-8100

Midtown—Beaut, furn, lg studio, slps 3. From $575/wk. Incl tv/tel. 212-338-9466

INVESTMENT PROPERTY

RI Vict B&B/Retail—w/Studio. Downtown Block I. 401-466-2924 / 800-419-3228

COUNTRY PROPERTY
For Sale

Norfolk, CT (Litchfield)—2 hrs NYC. Drastic Reduction! Charming year-rnd Victorian in historic village. Mint! Master suite w/study, 2 add'l lg BRs, 3 full bths, DR, dble parlors, porches, laundryrm. Wide pine flrs. Details! Low txs. Lake beachrights. Skiing. Asking only $139,000......................212-744-2383

Call 212-779-7500
To Place Your Ad In This Section!

Chester, NY - Contemporary in Country 3 BRs, 2.5 bths, mbl fplc, incred kit & din rm, sat sys, spk sys, grt rm, fam rm, all on 5-ac mtntop abutting town & state parks. 201-818-8800 days. 914-469-7909 eves/wkends. **$394,900! 50 Mins NYC! Won't Last!**

HOUSE FOR SALE
New Jersey

Tenafly, NJ—Stunning contemporary. Superb schools, 10 min to GWB. 5-BR, 3-bth, sauna, etc. Guest hse/Doctor's offc. **Reduced to $575,000.** 201-567-9392

VACATION PROPERTIES
For Sale

INNISBROOK Tarpon Springs, FL World-Famous Golf Resort - beautiful Club/Suite on third tee. 3 golf courses, 18 tennis courts, fantastic rental-pool program. Perfect for investor/snowbird! Stringer Securities. Call Rick: 800-973-1109

To Place Your Ad In The
TOWN & COUNTRY SECTION,
Call Chris Lutkin at **212-779-7500**

Inns and Lodges

CONNECTICUT

TIDEWATER INN B&B—Elegance in a quaint shoreline village... Beautiful sandy beaches, unique shops, candlelit bkfst w/classical enchantment. C.1880. **The Perfect Hideaway!**..............................203-245-8457

BLACKBERRY RIVER INN – Norfolk 800-414-3636 Wake up in the mountains at our 232-yr-old, elegant Colonial Inn on 27 scenic acs. Beautiful rms, some w/ fplc/Jacuzzi. Bkfst incl. Hiking, biking. 203-542-5100

BLOCK ISLAND, LI

A Classic Victorian Beachfront Inn
Directly ON a Sand Dune/Crescent Beach. Downtown. Fall/Winter also. 401-466-2924/800-419-3228

NEW JERSEY

ANGEL Of The SEA B&B, CAPE MAY'S FINEST Elegant, Romantic Victorian Mansion. Ocean Views, Private Baths, Gourmet Bkfst, Aft Tea, Wine & Bikes. **Rates as one of the Top 10 in USA!** 1-800-848-3369

NEW YORK

CATSKILL MT. ESCAPES
WINDHAM/HUNTER
The Perfect Alternative to the Hamptons.
No Crowds. No Traffic.
Deluxe private homes and resort townhouses.
1, 2, 3 & 4-BRs. Romantic setting. Fireplace. Full kit, cable, VCR. Pvt deck with BBQ. Pool and lake swimming. Hike. Bike. Golf. Tennis. Horses. Great restaurants. A million things to do! 2 1/2 hrs NYC.
ESCAPES 2000....................................800-590-2737

HUFF HOUSE A New England-style inn, 2 hrs NYC. An undiscovered Mt-top resort. 80-mi views. Heated pool, tennis, fly-fishing pond featuring Ovis Fly-Fishing School, exec golf course (golf school avail). Exceptional cuisine/wine cellar. Warm hospitality. Antiquing, sightseeing. 45 rms all w/bths. Getaway pkgs. 800-358-5012

WILLIAMS LAKE RESORT SUMMER SPECIALS
Stay cool...in our crystal-clear 40-acre lake, or with the cool breezes under our willow trees. Our air-conditioned, spacious rooms - many with lake view, and cool country evenings make vacation days and nights a pleasure. It's an ideal family vacation spot, just 1 1/2 hrs north of NYC. Excellent food - 3 meals daily. Social life in our small, intimate hotel. Summer midweek specials: 3 nites/9 meals, $225 PP/DO; 4 nites/12 meals, $290 PP/DO; 5 nites/15 meals, $350 PP/DO. Children's rates available. 800-382-3818
P.O. Box 474, Rosendale, NY 12472

A SEDUCTIVE RETREAT........On Golden Pond Private, Tranquil & Romantic. Intimate suites with Jacuzzis for 2 & pvt decks. A hammock in the woods, a sunset on the lake. Rhinebeck/90 min NYC. 1-800-726-3323

Amagansett, Hamptons . . . GANSETT GREEN MANOR English Country Inn. Luxurious landscaped acres. Walk to beach, best restaurants, niteclubs, gym, shopping outlet, farmers market, posh designer shops. Antique-decorated studios, cottages, suites. Moderate rates, midweek packages. PHONE: 516-267-3133

HUNTER'S ONLY LUXURY HOTEL
Deluxe Suites. The Grotto. Pools/Tennis. Fine Dining. Closest Hotel To Hunter Festivals. Featured NY Times. **Scribner Hollow Lodge. Hunter, NY. 800-395-4683**

SOUTHAMPTON Village Latch Inn & Hotel
Special Midweek Packages Available
A Country House Hotel. Sophisticated, romantic, internationally known for its Great Gatsby mansion buildings. Antiques to modern duplexes, suites, balconies, A/C, private bath & phones. On a magnificent 5-acre estate - yet right in town near beach. From Frommer's to Fodor's, the #1 choice in over 50 Inn Books. Also, rent your own Villa for weddings, shoots, corporate and private groups. Reservations: 1-800-54-LATCH

And Away We Go!!!

TRAVEL ADVERTISERS!

Book *New York* Magazine's NEXT

TRAVEL GUIDE

and watch your business take off. There's no better way to tell them where to go and how to get there. Don't miss the boat!

Call Chris Lutkin at 212-545-3673

Advertising Information

Phone: 212-779-7500
Fax: 212-779-2449
Address: 2 Park Avenue, 11th Fl
New York, New York 10016
Hours: Mon.-Fri. 9am to 5pm.

Ad Close: Tuesday for the issue on sale the following Monday.

General Information: There are approximately 36 characters per line. Count each letter, space and punctuation mark as a character. Certified check, money order or credit card info must accompany ad copy. Call for rates. All ads accepted at the discretion of the publisher.

Travel

Summer Rentals

Berkshires—1 to 5-BR waterfront homes w/fplcs, on 100-ac estate. Heated pool, Jacuzzi, stables, tennis, boating & etc. Nearby Tanglewood. **1-800-676-3337**

Connecticut Rentals - Litchfield Cnty
Not too early to begin looking for Fall/Winter Country Rentals. Starting at $1,000/monthly. Litchfield Cnty's Premier Brokers. **Klemm Real Estate: 203-868-0505**

FI, Ocean Beach—Oceanfront house. New, lg 5-BR w/2 great decks, BBQ & Jacuzzi. Available weekly Sept thru Oct. Kevin: **212-509-4020 / 212-929-7531**

Summer Shares

Need A Vacation? Only $150/pp-pwk
M-F in Hamptons w/pool, tennis, hot tub, billiards. Friends & families welcome. **516-653-4231/516-766-3080. Pge: 917-918-6134**

HEALTH SPAS

LOSE 10 LBS IN 5 DAYS
Body/Mind Fitness Medicine Program
On Ocean - FREE BOOK - **908-775-7575**

ACTION TRAVEL

Canoeing/Rafting/Camping—On the Delaware. Kittatinny Canoes **800-FLOAT-KC**

BALLOONING

A Champagne Balloon Voyage
Magical Fun...An Adventure to Cherish for a Lifetime. American Balloon: **908-735-9348**

BIKING AND HIKING AND WALKING

Kosher &/or Veggie Bike Tours—1-5 days - Hudson Valley, New England, eastern LI. Fine inns & healthy eating. Bikes avail. **DD Discovery Tours: 800-646-9260**

SCHOOL

VACATION 'N LEARN®
Language Programs Worldwide
Call: **800-394-5327 or 212-867-1225**

CES LANGUAGE STUDIES ABROAD
Italy, France, Spain, Germany, Mexico
CALL CES: **212-629-7300**

TRAVEL SERVICES

Catskill - NYC Shuttle—*Weekends &* Midweek. LANS Transp.: **800-607-2753**

BED & BREAKFAST New York

As You Like It B&B Assoc—Accessible/Affordable/Attractive Apts. **212-695-3404**

57th St. - Best Locations! B&B, hosted & unhosted lux apts. 1-2BRs. **212-247-5855**

Manhattan Hotel Alternative—Private Brownstone Apts. Affordable. **212-206-9237**

Private Apts—Tel/tv/maid/kit. New listings welcome. Ax. Oxbridge: **212-348-8100**

The New York B&B—Reservation Center, $60-$90. Also Paris! **212-977-3512**

BED & BREAKFAST Florida

KEY WEST - Curry Mansion Inn
Fabulous Victorian showplace - voted "Best B&B in Key West." Elegant poolside guest wing. Every amen. Comp bkfst, daily cocktail party. Beach club. Downtown walk to history/beauty/romance. Broch/video: **800-253-3466 or curryinn@aol.com**

RESORT New York

FIRE ISLAND - "FUN IN THE SUN"
Ocean Beach. Jerry's Rooms & Effcy Apts. Reserve now for Labor Day wkend. Daily/wkly rentals. Daily Maid Service. **516-583-8870**

Hamptons--Drake Motor Inn—Nr Ocean. Pool, A/C, Free Docking. **516-728-1592**

To Place Your Ad In The
TRAVEL SECTION,
Call Chris Lutkin at **212-779-7500**

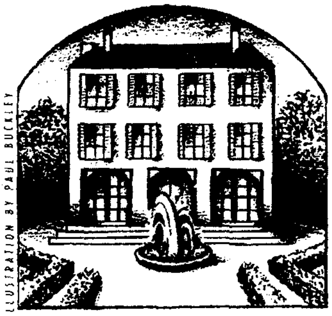


ILLUSTRATION BY PAUL BUCKLEY

V I L L A S

Health and Fitness

COSMETIC SURGERY

CONSULTANT
Answers All Your Questions.
Personalized Referrals to Leading Plastic Surgeons. *Modern, Private* Clinics or Hospitals. Same-Day Surgery Available.
Call Denise Thomas: **212-734-0233**

A NEW BODY THRU LIPOSCULPTURE
Lose 5-20 lbs. of fat, up to 3 sizes using latest large volume Tumescent Technique. Dr Felix Shiffman. Free Consult. **246-2960**

ELECTROLYSIS

IBP Electrolysis By Isabella—Lic'd - 15 yrs exp. Free consult. 241 E 60th. **355-6404**

New! Painless Laser Electrolysis
• NO NEEDLES • QUICKER RESULTS
• TOTALLY SAFE
RECOMMENDED BY DERMATOLOGISTS
• MALE/FEMALE CLIENTS
JENNIFER MAX, INC. 212-645-9212
120 West 23rd - By Appointment Only
FREE GIFT WITH AD!!

Permanent Hair Removal—Fast Results. $35/hr. Intro Offer. 734-5377

HEALTH & BEAUTY

Skin Care & Body Treatment—By Appointment. **212-586-2043**

HYPNOSIS

Hypnosis - Counseling For Weight, Smoking, Anxiety & Personal Problems. Dr. Winter - 50 E. 42nd St. **212-867-4145**

Build Confidence—Lose Weight, Stress & Anxiety. Dian Griesel, PhD. **752-2788**

The Donenfeld Method! Stress/Smoking/Weight/Fears/Insight/Habits. Nancy Donenfeld, Cert. Since 1972. Vi/MC/Insur. 200 E 61 St. **212-758-7575**

MASSAGE/THERAPEUTIC

BODY RENEWAL
Rare, Unique, Beautiful
The Best Massages & Cleansing - *Private & Professional.*
You're Gonna Love It! 212-868-7760

NY Licensed—Massage Therapists, *Sports, Swedish & Medical.* **212-717-6959**

Licensed Therapeutic Massage—Douglaston, Queens. **718-225-1123**

TOKYO MOON
E. 53rd St. Japanese Style. **212-421-0222**

NU LOOK - JAPANESE SPA—
Shiatsu - Swedish. Sauna & Steam Room. M/F & Couples. Residential Service Avail. 11 E. 36th. **212-447-6666 / 800-834-7286**

Luxurious Massages & Cleansing
Professional Nurses. Clean, Private, Discreet. By Appointment. **212-749-6442**

6th Av/17th—Asian therapeutic: shiatsu, Swedish. M/F. **212-463-8944** *Hiring.*

NEW YORK Magazine's
FABULOUS FALL
7 GREAT SPECIAL ISSUES

Issue Date		On Sale	Ad Close
8/28	FALL FASHION	8/21	8/15
9/11	FALL PREVIEW	9/4	8/29
10/9	HOME DESIGN	10/2	9/26
10/30	HOLIDAY FOOD & FUN	10/23	10/17
11/20	ISLAND TRAVEL	11/13	11/7
12/4	CHRISTMAS GIFTS	11/27	11/21
12/25	YEAR-END DOUBLE	12/18	12/12

Plan your fall and holiday advertising schedules around these well-read issues. FOR MORE INFO CALL: 212-779-7500.

Anti-Aging Facial—Body scrub, massage - Swedish & shiatsu. M/F. **212-661-0777**

NOEVIR JAPANESE SPA
Therapeutic Massage For Men/Women.
Swedish/Shiatsu/Sauna **212-594-1602**

MEDICAL

HIV/STD/GENITAL WARTS
HIV Results in 15 Min. Confidential.
Central Park Medical Assoc. 246-0800

Chronic Fatigue Syndrome—MD. Expert Diagnosis & Treatment. **212-794-9588**

Stress Management Anxiety—Affordable Treatment. NYU Medical Center. **263-7264**

OPTICAL

Name Your Price At Eye/Buys!
Designer Eyeglass Frames. UPS. No Reasonable Offer Refused. **800-9-EYEBUY**

WEIGHT CONTROL

10-15 Stubborn Lbs?—4-Week Program With New Medications. **800-MD8-THIN**

Compulsive Overeater? One-on-one behavioral approach. Your office/mine. Free consult. Caryl Ehrlich: **212-986-7155**

Physician-Supervised Weight-Loss
Program - Using Medication.
West Village Office. **212-529-4540**

Medical Weight Loss—Using Medications, As Per NY Times. **212-288-5468**

Lose Weight Fast—I lost 63 lbs! Natural, MD-Approved. Guaranteed. **800-948-0739**

Sports Guide

PERSONAL TRAINER

For Women Who Want The Best
Certified Trainer - As Seen On Fox News.
Call The Bodysmith Co. **212-249-1824**

A 1-To-1 Fitness Cert Trainer. We Bring The Gym To Your Home. Exercise & Nutrition. Get The Body U Want. **663-1887**

Less Is More! High-Intensity Body Building. NASM/ACE cert. 16 yrs exp. Natural Competitive Body Builder. Midtown, Pvt Gym. $35/Session. Lou: **718-497-2965**

To Place Your Ad In The
SPORTS GUIDE SECTION,
Call Mark Bristow at **212-779-7500**

TENNIS

MOUNTAIN VALLEY HEALTH RESORT
Enjoy the effects of our affordable Full Spa Program in delightful mountain resort, 2 1/2 hrs from NYC.
COUPLES WORKSHOP WEEKEND
Sept 5th - Sept 8th
GOLF CAMP WEEK
Sept 10th - Sept 17th
TENNIS CAMP WEEK
Sept 17th - Sept 24th
"MEN ONLY" WEEKEND -
Columbus Wknd
MOUNTAIN BIKING / HIKING
HUNTER, NY 1-800-232-2772

PHYSICAL FITNESS

STORIES ABOUT WOMEN
WITH MUSCLES
$2.49/min. 18 & over. **1-900-USA-BODY**

SELF-DEFENSE

Don't Be Afraid! Protect Yourself
Against Assault Or Rape. Empowering Women's Self-Defense Guide. SASE & $3
To: **POB 780222, Orlando, FL 32878**

It's all at your fingertips...

THAT'S RIGHT!

New York Magazine's Classified ads help make throwing a party a charm, decorating sublime...and vacationing a breeze. Our pages of products and services are designed to give you the upper hand in anything you do. So sit back, relax, and discover the many gems in these pages.

New York Kids

ENTERTAINMENT

Madeleine, Award-Winning Magician!—And Clown! Ages 1-103! **212-475-7785**

Starmite Puppets—P Rangers, Lion K, Aladdin, B&Beast, Barney, Ninja! **473-3409**

Gandalf Recommended By NY Magazine
Puppets, Magic, Unicycle, Wizard-Clown
718-465-8511 / 201-567-5044 / 516-295-5108

Hollywood Pop Gallery!
Costumed Characters • Carnival • Olympics • Moonwalk/Rides • Magic & More • Pvt/Corp Extravaganzas. **212-777-2238**

FURNITURE/ BUNK BEDS

Lowest Prices - Best Quality—
Vermont Precision-Tubbs-Berg-Stanley.
We Deliver! **BAMBI** 1-800-778-BEDS

GIFTS

Unique Baby Gift Basket of Books!
A customized selection of classics & new books to start baby's library. Call for info & brochure. Corporate accounts welcome.
Once Upon A Time: 800-905-7890

PARTY SPACE

Upper East Side Billiard Club—Best party space for kids! 10-200. **212-831-7665**

ENTERTAINMENT/TEEN & PRE-TEEN

BAR/BAT MITZVAH
SPECIAL $3,500 PARTY PACKAGE
AT DEZERLAND'S '50s FUN CITY
(Check our large ad under Party Space.)

To Place Your Ad In The
NEW YORK KIDS SECTION,
Call Kathleen McCarthy at **212-779-7500**

Boats and Yachts

Elegant Parties Aboard NY's Most Modern Yachts: VIP's Royal Princess & Excalibur—Lunch, Dinner & Brunch - Corporate & Social Parties Too! From the World Financial Center. **718-934-1014**

YACHT OWNERS ASSOC. of NY, Inc.
Over 400 Owners • **CHARTER DIRECT**
All Boats/Info - 7 days a wk: **212-736-1010**

THE MAJESTIC
Elegant, exclusive events. Luxurious, private yacht surroundings. At World Financial Center, NYC. **212-786-1225**

Jubilee, Your Own Private Dinner Boat
Parties, 25-120 guests: $59.50, complete dinner & bar. Since 1972. **212-307-0985**

DOVE YACHT CHARTERS
M/Y Jabiru M/Y Jacana
Personalized, Luxurious Yacht Charters.
Intimate dinners for two -
to your largest corporate events.
NYC 212-594-1561 NJ 201-482-1991

Have a New Orleans Theme Party on NY's Only Real Paddlewheeler, **BELLE ANN MARIE!** 60-144guests **201-514-1829**

Mississippi Riverboat—500-passenger, classic interior. Affairs Afloat: 212 427-2818

PRESTIGE YACHT CHARTERS
Planning Unique Events Aboard Luxury Yachts
Call 7 Days 718-379-1798 or 212-717-0300

Manhattan Yacht Charters
Over a Decade of Value & Service.
212-995-5470

ACQUARIAN Charters Are The Top!
Top yachts, exquisite catering.
Impeccable Attention to Detail. Marinas downtown, midtown. NJ/LI. **212 741-0708**

CORPORATE & PRIVATE PARTIES
135' Classic DIPLOMAT
100' Contemporary CELEBRITY
See us at Pier 84 at W 43rd St.
Leisure Yacht Charters (212) 594-9555

SPIRIT OF NEW YORK HARBOR CRUISES
Full deck & ship charters available for up to 600 guests. Choose from daily lunch and dinner cruises that include a complete package of dining and entertainment, or custom-create your own cruise with sit-down menus and themes. Discounts available for groups of 20 or more. A sensational idea for group events of every kind. **Call 212-727-7768 for details.**

FOR NY's BEST LUXURY YACHTS for business or social events afloat,
meticulously planned, superbly catered for 2 to 500 guests. Immediate service & all-inclusive cost quotations guaranteed.
Chelsea Piers Yacht Charter Services
(formerly **North Cove Yachts**)
212-645-6626

WINDJAMMER IN NY! Kick off your cruel shoes, suit & tie! Charter the schooner **Richard Robbins - 201-966-1684**

ELITE YACHTING NETWORK
Weddings, Corporate & Private Parties.
NY & NJ Departures. **201-628-1188**

Classic Yachts -- For 2-600—212-727-BOAT (2628) No Fee. NY/NJ/CT.

Private Sail with Someone Special—51' yacht, 2 crew, champagne, shrimp, roses. $599. **212-873-7558** Groups - $360 & up.

WINDRIDGE YACHTS CHARTERS
Lady Windridge - 170' of pure elegance available for corp/pvt parties. Business meetings welcome. 100 to 500 passengers. World-class chefs. Liquor lic, fully insured and USCG-certified. **"If you have used the rest, now try the best."**
Call 212-247-3333 for info & bookings.

WORLD YACHT
NEW YORK
Elegant Dining Afloat
Start with world-class dining.
Stir in a generous serving of music.
Add a splash of romance.
Sprinkle liberally with city lights.
Our charters serve 50 to 400.
• Custom catering • Kosher catering
• Storybook weddings
• A fleet of five • From a pier near you
• Ample parking right on our pier
Pier 81, W. 41st St. at the Hudson River
212 630 8800

MYSTIQUE
Classic Weddings & Private Parties
MYC, Inc., Wall St., NYC. 212-856-9446

Silken Charters - Sunset dinner cruises in NY Harbor for up to 6 on a cruising catamaran. Under $500. **201-383-3117**

"Cloud Nine" - Simply The Best—Private Luxury Yacht Charters. **212-248-3800**

Scot Free—Unique, affordable & elegant. private & corporate parties. **516-883-4498**

Call 212-779-7500
To Place Your Ad In This Section!

Summer Entertaining

CARICATURES

Leading Caricaturist—Enliven your business or private party. **212-873-1695**

Caricatures By Dale Gladstone—Laughs Guaranteed! Unparalleled. **718-782-2250**

Herman—"Party Artist Par Excellence" & unique portraits via mail. **914-357-3318**

ENTERTAINMENT

"ThisIsYourLife" Milestone/Bday/Anniv—Ret. Unique! Hilarious! NYNJ **718-984-5552**

Singing Telegram Anytime—Gorillas To Bellhops - We Have 'Em All! **212-929-8609**

SEND BALLOONS - $25!
Bouquets, arches, cntrpieces. **212 279-1095**

Personalized Singing Telegrams!—NYC, LI, Westch, CT. **1-800-936-SING**

$25 Bouquet Of Balloons—NY/LI. 7 days till 10pm. **718-868-1009 / 516-569-3366**

SEXY STRIPPERS 744-9000
Hot, wild fun. Duos. Pick from Photos.

"MAGIC AGENCY, INC."
All Types Of Entertainment At Its Best. Corporate & Private Events. **212-288-9133**

Send-A-Yenta—Hilarious comediennes for all occasions. **212-477-1149**

• HARDBODIES, INC •
CLASSY, EXOTIC M/F STRIPPERS
GREAT PRICES • ALL OCCASIONS
212-988-4888 • 516-795-2400 • 718-693-9441

The Karaoke Connection—DJs, Hosts, Rentals. Pvt/Corp Events. **212-679-2574**

"Bravo!" Entertainment--Limo Scav Hunt Murder Mysteries, Lookalikes, Clinton, Marilyn, Elvis, Magic, Roasts. **212-744-9000**

Master Magician—"Top Rate"--NY Times Summer Beaches or In Town! **718-885-0620**

MURDER MYSTERY, INC
KILL 'EM At Your Next Affair.
Corporate • Private Parties • Fund-Raisers
"So Much Fun - It's Almost Criminal."
516-673-4979

Palm Reader—Elegant and Evocative. Entertains All Ages. **212-741-3195**

GMS—Offers professional actors, models, dancers, singers for hire by the hour. No job too big or small. **718-680-1787**

ALL EROTIC ENTERTAINMENT Any show M/F you can think of for bachelor/ette parties - or any event. **212-730-4698**

BALLOON BOUQUETS®
Decorating. Special Events: **212-265-5252**
Nationwide Delivery. Info: **800-424-2323**

Elvis Look-Alike—TV, Print, Parties Corporate, Private. **212-642-1197**

The Queen of Karaoke w/DJ—Has Low Rates & Rentals! SongByrd * **800-615-BYRD**

GORGEOUS STRIPPERS 914-225-9084 You Name It! We Got It! XXX-R rated! Duos & Some Shows Too Risque To Say!

Drag-A-Grams - NY's most outrageous drag performers! Seen on Geraldo, R Bey NY Times. **Screaming Queens 714-8097**

• STRIPTEEZ•A•GRAM •
The **ONLY** Gift That **UNWRAPS** Itself!!
Hot, Sexy Girls! •• Gorgeous Guys!
212-391-2480 • 516-485-6600 • 718-352-9423

Ultimate Murder—4-character interactive game. Hilarious/cheap. Corp/pvt **496-1000**

Super*Strippers—Sharon Stone, Jamie Lee, T.Cruise lookalikes.Schwing! **496-1000**

Murders—175 Lookalikes, Magic, Music, Comedy, Casino, Treasure Hunt. Naomi's World of Ent. **800-304-4911 / 914-354-4911**

Palmistry, The Tarot, Numerology—By registered psychic. **212-410-1299**

***Balloons, Costumes, Belly, Strip, DJs,* Party Entertainers**—Anywhere, any time! **LIFE O' THE PARTY 800-966-7456**

Magician • Mentalist—Jon Steinfeld. Grand Illusions. **212-228-2967**

ENTERTAINMENT/ INTERACTIVE

Virtual Reality, Gladiator Joust - Velcro Wall, Sumo Suits, Bungee Run, Bouncy Boxing, Castle Bounce, Karaoke, Dunk Tanks. **Party Antics - 1-800-BEST-PARTY!**

Virtual Reality—Karaoke, Foto Favors, Lip Sync, Trivia, Rec. Booths. **718-268-4411**

ENTERTAINMENT/MUSIC

LISA GOODMAN ENSEMBLES
Est. 1978 - Fine Classical, Jazz, Motown, Swing, BigBand, Contemporary. Helpful, Creative, Always Available. **212-489-1641**

One Man Band Plus/Cory Morgenstern—Great Music & Entertainment **718-601-4269**

The Black Tie Violins & Ensembles—Beautiful Dinner Music! **718-478-2982**

Pianist/Singer - Jazzy Gershwin, Porter—Broadway, Classic Rock. **212-222-3169**

• BLACK SOUL BAND •
Motown, Swing & All Styles! **765-8714**

CHARLOTTE RUSSE MUSIC
Jazz • Rock • Classical • Motown • Klezmer
(212) 582-5694 (516) 374-5422

A Touch of Class DJs—Videos, Karaoke, All Occasions. **718-966-0255**

Affordable Party Music—DJs from $350. 15 Years Experience. **212-662-4921**

R&B Bands—Ultimate music for any occasion. **212-681-0698**

Jazz/Classical & So. Amer.—Duos, trios & up... Greg: **212-727-0219 / 201-656-4289**

GIFTS

MICRO BREW Of The MONTH CLUB
The perfect gift for the beer drinker in your life. Free gift w/order **1-800-32-MICRO**

GIFT BASKETS

Balloon & Basket Express 800-841-0148—Big, beautiful bodacious balloons & more.

It's A Wrap!212-262-6150; 800-778-WRAP—Custom-designed baskets for all occasions

GOURMET CATERING

New England Clambake—Your location. Ideal for backyard or rooftop. **212-865-8976**

...and the Entertaining is EASY!!!
BBQs • Picnics • Events • Weddings
FoodThoughts NY/NJ • 800-270-FOOD

L.A. CAFE CATERING
Corp. & Private - Appetizers to Desserts.
Exquisite Food & Elegant Presentation.
5-500 People. **212-741-5252 Lyn**

Catering By Hayden—Culinary perfection. Reasonable. Has lofts. **212-751-1459**

GOURMET FOODS

In The Gourmet Food Business?
Great Food
...will put you in touch with 1.6 million upscale readers. Great Food is a special bannered advertising section featuring the finest prepared and specialty foods, and will appear in New York Magazine's Fall Preview issue, on sale 9/4 (the advertising deadline is 8/14). **Call Michelle Krell at 212-545-3672 for space reservations.**

PARTY HELP

On-Site—Food Prep, Serving, Cleanup. For Your Occasion. **212-682-6281**

PARTY PLANNING

Special Events Etc.... 212-697-7899—The Party Specialists. We do it all!

No-Fee Event Planning—Corp & private parties, weddings... Top Client List. **RED LETTER EVENTS 212-772-1177**

PARTY SERVICE

Coldwaters - Private Room Seats 15-75—988 Second Ave, nr 52nd St. **212-888-2122**

NEW YORK'S FAMOUS—Party Specialist. Sumptuous buffets & endless cocktails in our funky duplex. $35 pp. The Hudson Grill: **691-9060** - Andy or Cheryl.

Corporate Events at DEZERLAND
From Bumper Cars to Black-Tie Affairs
FREE PLANNING SERVICE
See our large ad under "Party Space"!

PARTY SPACE

Spectacular Art Gallery—25-300p. Comm'l kit. Pvt/corp/weddings. **212-353-0088**

Upper East Side Billiard Club
Unique party space. 10-250. **212-831-7665**

Large & Small, Corporate & Ball
Uptown & Down. Free Location Service.
Event of the Year, Inc. 212-570-1055

THE MADISON 679-2932
3-Story Mansion Specializing in Corp. Events, Fund-Raisers, Weddings. 25-500p.

SOB's—Priv./Corp. Parties/Bar/Bat Mitzvahs/Weddings. For info, call **243-4940**

MANHATTAN PENTHOUSE
Spectacular 8,000 sq. ft. banquet facility with breathtaking views - for 100-300... "Latest `in' space."- Avenue Mag. **627-8838**

SUCCESSFUL AFFAIRS
Uncovers the finest in party facilities. Our service is at no cost to you. **212-684-6402**

LUXURY PENTHOUSE
Terrace, Views - 50-500. **212-765-8714**

DEZERLAND FUN CITY
6 CONCEPTS Have the time of your life cruising our '50s Hot Rod Disco, Drive-In, Gameroom/Sports Complex, Sing-Along Room and **'50s Classic Automobile Collection.** Corp/Priv/Fund/Bar/Bat. 50-1,500 guests - w/or w/out catering. **212-564-4590**

Metronome—NY's newest & most elegant party space. From 20-800. Pvt/corp/weddings. **212-505-7400**

Elegant Space—Park Slope. Prof'l Kit. **718-499-1251.** Caterers welcome.

MORAN'S FABULOUS FOODS
Unforgettable Parties - Charming Fireplaces, *with Atrium. Personalized Planning* for 40-300. **Colleen - 212-989-5689**

200 FIFTH 675-2080
NYC's Most Exclusive Ballroom. Weddings, Fund Raisers, Corp Events. 100-999p

Party Specialists—#1 location, 20-120pp All pvt/corp events - w/ or w/out catering. Prince Street Club, Soho. **212-353-0707**

LANDMARK ON THE PARK
"One of the Most Elegant yet Affordable Locations in New York." **212-595-8410**

HAVE YOUR AFFAIR ON FIFTH AVENUE

24 FIFTH AVENUE
Call (212) 254-1300

The Perfect Setting for Elegant,Intimate Gatherings.
THE ROSE CAFE
Call (212) 260-4118

THE PARTY LOFT
Fifth Avenue Elegance **212-620-0622**

Bachelor & Private Parties—New Upper West Side. Call Michael: **212-650-0561**

Great Pvt Party Sites—(10-1000+.) Free party help. All events & xtras. **212-463-7499**

Your Wedding, Bar Mitzvah, S. Sixteen in our beautiful Upper East Side setting. Event plan'g. **202east** Doug: **212-861-4330**

PICNIC FACILITIES

Corporate Picnics - CLUB GETAWAY
Lakeside Setting... Every Sport.
Delicious BBQ fare. **203-927-3664**

VIDEOGRAPHY

"This-Is-Your-Life" Video—A fun surprise for every occasion. **800-345-VIDEO**

WEDDINGS

Castles, Mansions, Estates—Spectacular locations in NYC & LI. **212-675-2080**

SUMMER ENTERTAINING
NEW YORK Magazine's 1.6 million Readers are New York's Great ENTERTAINERS!
For advertising info, call Denise Sisto at 212-545-3682

Interiors and Exteriors

ANTIQUES

I.S. 44 Flea Market—Columbus/77th. Sun, 10-6. Antiques. Free Adm. **721-0900**

Chelsea Antiques Building
150 Dlrs on 12 flrs of Antiques & Collect.
LUBIN GALLERIES Next Auction:
Thursday, August 3 at 6:00 PM
On View 8/1 & 8/2. Cafe on Premises.
Daily 10-6. 110 W. 25th St. **929-0909**

BATHROOMS

Wizard Custom Bathrooms & Kitchens
Marble, Tile, Whirlpools, Kohler, AM Stand. Custom Formica, Lacquer, Cabinets. Lic. Ins. Free Est. Refs. **212-677-5555**

CHILDREN'S ROOMS

Kidteriors®—Custom murals, sponging, for nurseries, all interiors. **212-879-8797**

FLOORS

Hardwood Floors—Install, Refinishing, Bleaching & Pickling. **212-360-2208**

FURNITURE

Eclectic Home—Design-oriented furnishings & gifts. 224 8th Av. **212-255-2373**

HOME/BUSINESS IMPROVEMENT

Renovations—Kit, Bath, Apts. Lic., Ins., honest/reliable. S.T.H. Const: **212-677-5705**

MDP PAINTING
Painting is our specialty and we do it right at a great price!
Indoor/Out, sheetrock, plastering.
FREE ESTIMATES!
Let us apply 15 years of experience to your painting needs!
NY/NJ references available.
201-865-4037

Caviar Decor On A Tuna-Fish Budget
Cabinetry & Renovation
Comm'l/Resid. Free Est. **212-684-5470**

INTERIOR DESIGNERS & ARCHITECTS

USE-WHAT-YOU-HAVE INTERIORS
Expert redecoration w/o new investment.
Featured in NY Times, NY Mag, ABC, CBS.
Lowest Rate. Only $250/rm. Tri-state.
Free Brochure. 212-288-8888

IDEAS COUNT MORE THAN MONEY
Exp. designer works magic, to budget.
Let me amaze you. **Call 212-288-1863.**

NO BIG DEAL—Take the terror out of decorating. Talented pro can help you. Lowest rates. **No job too small.** Ref's. Special access to **all** wholesale showrooms.
Tri-State Area & Florida
Call Steve Lyons: 212-371-6771

Rent-A-Decorator®—Budget-oriented pro designs "your" space at "your" pace. $75 hourly. Featured in NY Times & Glamour. Call for reprints:. **212-826-1069**

C.S. Interiors—Exp'd, affordable decorators. Flat fees. Our discount is your discount. Homes, offices, window displays, floral designs, parties. **212-734-2689**

KITCHENS

Triple T Construction—Your Kitchen & Bath Specialist. Granitework. **212-360-2208**

LIGHTING

Lighting By Gregory **212-226-1276**
Lightolier®. Track. Recessed. Low Voltage. Inventory. **Showroom: 158 Bowery**

Track By Jack **212-340-9111**
Track-lighting specialists. Installation. Sales. Wholesale bulbs. Update old cans w/small, efficient, low-voltage halogens.

PAINTING & WALLPAPERING

Custom Painting—Sponging, Wallpaper, Marbleizing & Gold Leaf. Ins. **212-360-2208**

Fine Painting & Papering—Marbling, Sponging, Glazing. Ins. Rob: **212-889-6874**

Foremost Painting—Quality work, free consultations, fully ins., serving the metro tri-state area. **1-800-370-7714 / 212-768-1488**

Absolute Best Painting & Papering—Ins. Excellent Refs. Affordable. **212-744-9413**

Fine Painting—Wall and ceiling renewal, color planning, glazing. Ins. **212-874-4384**

WINDOW TREATMENT

LOWEST PRICES—Silhouette, Duette, Verticals, Mini-Blinds, Draperies & all soft treatments. **KINGSBORO: 212-243-0722**

ELITE WINDOW TREATMENTS
Verticals, Minis, Silhouettes, Duette and draperies. **Lowest Prices: 212-807-8674**

Levolor/Duettes/Silhouettes
"Best Buy!" - Joan Hamburg
212-228-8600..................................718-748-8600

DIAL 1-800-CARPETS
Berber • Sisal • Wools/Nylon • Discounted
HAGGAR INDS., INC. Est. 1932. Vi/MC
Also Available: 90 Days - No Pay

Services and Sales

APPLIANCES

KITCHEN SPECIALISTS
AIR CONDITIONERS - APPLIANCES
Call Dial-A-Brand With Make & Model.
Why Pay More?! Est. 1967. 800-237-3220

PRICEWATCHERS factory-auth TV, vcr, AC, major appl, built-ins, ref, washer, dryer. Ship tri-state. Call w/make/model #. Lowest prices: **800 336-6694 / 718 470-1620**

BEST PRICES IN TOWN
Major Appliances, Air Conditioners & Electronics At Wholesale. We Deliver & Install. **718-934-3404 / Fax 718-648-3168**

800-221-BUYS 212-513-1513
Major Appliances, TVs & Air Cond. At Low, Low Prices. **Home Sales Enterprises**

ANSWERING SERVICES

$8 Live/Voice Mail/Pagers/Mail—800/900 #'s. All US Cities. **212-868-1121**

ART

Erte Serigraphs—"Charleston Couple" & "Applause." Call **201-728-5262.**

ASTROLOGY

Renaissance Psychic/Astrologer, CSW
Free Consult. **212-662-0801 ♦ 900-860-2333**
Metro Access. $2.75/min. Over 18.

LIVE PERSONAL PSYCHIC 1-On-1
Call 24 Hrs: **1-900-825-3800 Ext 2183**
$3.99/min. 18+. Procall Co: **602-954-7420**

Call 212-779-7500
To Place Your Ad In This Section!

TELEPSYCHIC—Morris Fonte... Now available for business/personal readings. Vi/MC/AX. **212-685-0477 / 1-800-448-9460**

The Love Psychic—Readings That Change Your Life. Visa/MC. **212-874-7692**

CLEANING SERVICE

Busy? No Problem! Let **Leisure Cleaning** Help! Big Jobs. Wkly. Move In/Out. Corp Accts. Insured. Call **212-628-6130** & Relax

---

Little Elves—Detailed Quality for Home/Office. Renovation Specialist. **212-674-2629**

McMaid Service
- Post-Construction
- Corporate Apartment
- Common Areas
- Move In/Move Out
- Just Plain Housecleaning

Think McMaid
For A Free Estimate, Call
(212) 371 - 5555

When Only The Best Will Do
GREAT FOOD
A Special Bannered Advertising Section Featuring The Finest Prepared And Specialty Foods

Appearing In The Fall Preview Issue
Issue Date: 9/11
On-Sale Date: 9/4
Deadline: 8/14

Display ads available at very special rates.
New York Magazine will help you build your ad.
To advertise, call Michelle Krell at 212-545-3672
or fax your ads to 212-779-2449.

COMPUTERS

Put Your Business—On The WEB/Internet. Call MetroNet: **212-439-8068**

INVESTIGATORS

CHECK-A-MATE™
Investigations/Surveillance/Bodyguard/Decoys/Debugging. **800-734-2660**

LIMOUSINE SERVICE

Crestwood Limo 400 Lincolns & Stretches Avail. Sedans To LGA $29, JFK $39, NWK $44. **212-629-8700 / 800-34-Crest**

1995 Limos—6-14 Passengers. From $35/Hr. CC's. All Occasions. **800-546-3254**

Stretch—$50/hr. Special: $149/4 hrs. Avail 24 hrs/7 days. All credit cards. **800-253-4546**

Need A Stretch Limo In 25 Minutes?—Guaranteed. Carnegie Limo: **800-227-5060**

MOVERS - LICENSED

Alpha Moving & Storage, Inc.
Great Service. Low, Low Rates.
LIC# T32660. 300 E 54th. **212-302-MOVE**

PERSONAL SERVICES

Never Say "Happy Belated" Again.
Show Family & Clients How Important They Are By Never Forgetting Them. Receive A Reminder Call Days Before A Special Occasion. 6 Dates For $19.95. **Total Recall, Inc. 800-615-1007**

Continued on next page.

Continued from previous page.

PERSONAL SERVICES

Let Me Organize You—Get A Jump-Start On Summer Projects. 212-724-6656

PETS

Cat Care—Cat-sitting in your home. Bonded. West: 947-6190; East: 838-2996

Small Dogs—Groomed At Home. Boarding In Loving, Exp'd Home. 212-475-8479

Organic, Holistic Food & Products
For A Healthier Pet...
For Free Catalog, Call:
1-800-WHISKERS
235 E. 9th St., New York City

TICKETS

Buy U.S. Open Tennis Tickets
From The Stanley Isaacs Center To
Support Programs Serving Low-Income
& Minority People Of All Ages.
Call 212-360-7620

Tickets—Best Seats In Town. Theatre, Jones Beach... 516-741-6477

MASSAGE

Out Of Bodyworks 212-545-0615
Leave Your Body...Here! E. 30s.

Alexandras Body Workshop—Summer Rates. 7 Days. Penn Station! 212-629-3106

WEST SIDE STORY
Private - 212-243-1118

Holistic Plus—Midtown Location. Open From 11am. 212-974-0838

EXECUTIVE STRESS RELIEF
Wholistic Body Treatment For The New Age. Relax In Luxury. 212-779-4588

KIKU JAPANESE E. 50
Shiatsu Studio/Res. 212-223-2650

INTERNATIONAL
Exotic. Weekend Discount.
212-826-3131

THE PURR...FECT TOUCH
Just Wonderful! 212-223-8722

Paradise On The Table—A Breathless Massage. Studio/Resid. 212-684-6494

EXOTICA
Elegant. East 30s. 7 days.
212-683-5817

THE INSTITUTE FOR EXECUTIVE RELAXATION THERAPY
"The Eighth Wonder Of The World"
212-946-1331
PARK AVENUE & 47TH ST.
By Appointment Only

EAST SIDE MASSAGE
East 40s. Elegant, Sensual. 212-688-0522

Magic Massage By Tatiana Or Kaya—Elegant, Pvt. Grand Central. 212-599-2212

FUN, FIT & FAVORITE
East 30s. Private. 7 Days. 212-213-5167

CLASSY FRENCH MASSEUSE
Studio & Residential. 212-472-1138

BREEZE
Cool. Private. 7 Days. CC's. 212-661-1888

East 60s—Skillful European Masseuse. Clean, Private. 7 Days. 212-838-8388

Massage By Nicole—Sophisticated, Sensual, Mature. Private. 212-755-9174

A Very Special Touch....Sensational!!—W. Village/Wall St. access. 212-645-4995

Gramercy Park—Highly Professional European Masseuse. 212-674-6590

YOKO Shiatsu/Swedish—New City. 10am to 10pm. 914-634-9200

"MAGIC TOUCH"
Superb, Sensual, Stimulating.
7 Days. 24 Hours.
Your Residence Only.
All Major Credit Cards.
212-447-9500

Heaven—East 60s. The Perfect Relaxation. Open 7 Days. 212-838-1948

Upper East Side, Sublime Relaxation
For Gentlemen, By Venus. Comfortably Air-Conditioned. 212-427-3801

DELIGHTFUL TOUCH
—Waldorf Astoria Area 212-754-1470

EXCELLENT RELAXATION
New, Exciting, Elegant
50s/5th. By Appointment: 212-977-7275

Courtney's Back—212-779-9226. E. 30s. Quality, Private, Elegant Massage.

Parisienne Salon—Excellent Massage, By Appointment Only. 212-888-8530

An Exceptional Massage
By French Lady. Clean/Pvt. 212-888-3497

LINCOLN CENTER AREA
New, Elegant, Rejuvenating. 212-787-0146

SHEER RAPTURE
Midtown East. Pvt. 7 Days. 212-371-7009

A Very Private Candlelight Massage—East 46th. By app't. 212-949-7963

WORLD TRADE CENTER
New, Upscale, Private. 8am-Till ?! M-F.
CINDY 212-267-7747

Cindy/Amy—Summer Special! New Rates. 7 Days. Park Ave. 212-481-3854

NJ Fuji—Best Massage & Relaxation. 201-368-0058

Susan & Lynn—Sensitive massage - by mature lady. 11:30-7:30pm. 718-426-4979

Body Pampering By Amanda—Private. All CCs. Grand Opening. 212-861-5969

Asia Acupressure—Body Shampoo And Steam Sauna. Englewood. 201-568-6505

HAIYAKO
Japanese Massage. E. 50th. 212-758-8726

Wholesome Summer Pleasures—Exciting, Fresh & New. 212-787-5905

Delicate, Delightful, Delovely—Private. By Appointment. 212-599-2212

MAKI 212-751-5550
Shiatsu. Studio/Residential.

FUJI - SHIATSU
E 54th. Resid. 212-207-8959 / 212-734-6691

RUSSIAN MASSAGE & COLON
Therapy. W 94th: 212-222-4868. E 10th: 387-8976 E 51st: 752-2257 Natasha/Joe

Touch By Tomas For Men—Soothing, Serene, Safe & Private. 212-689-9030

AKASAKA
Ultimate Japanese Shiatsu 212-580-9029

Call 212-779-7500
To Place Your Ad In This Section!

Let Me Pamper You—Stress Relief For The Selective Man. Private. 212-889-2606

SUNLIGHT 212-221-3551
Swedish/Shiatsu/Japanese.

Lexington Salon—Japanese Shiatsu & Swedish. 212-288-8943/ 288-8143

Tropical—Oriental Shiatsu, Swedish. Rt. 17 North, Ramsey. 201-327-0286

ELIZABETH - Excellent Massage By Elegant, Sensual Lady. Grand Central Area. Studio/Resid. 212-867-7857

JAPANESE 212-799-7087
Japanese Shiatsu (& Residential Service)

MATTHEW FOR MEN
A Class Act. Call Matt: 212-586-6172

Grand Opening—Pamper Yourself Privately. E 80s. Lauren. CCs. 212-717-0161

Massage—Swedish And Shiatsu. Body Scrub, Facial. Steam Shower. 212-661-0777

MAINLAND CHINA
By App't. Discreet & Private. 212-840-2385

New Magic Therapy—Relaxing & Quiet. Queens. By Appointment. 718-779-4602

GRAND OPENING
Dawn Stress Ctr. Mamaroneck 914-698-5858

Sweet Relaxation—Exceptional Massage. By Appointment. East 7th. 212-677-8377

WALL ST.
A very private massage. Quiet, unhurried, candlelit relaxation, right in the heart of the financial district, just 2 blocks from Wall Street.
Call Cathy or Jennifer. Every detail will be perfect. **212-480-3853**

Brooklyn's Ultimate Bodywork—By Appointment Only. Call 718-745-0963.

Relieve Tension & Stress—Highly Qualified. Call 212-532-4653

ICHIBAN 718-457-0767
Salon For Women & Men.

Bodywork Satisfaction—Nice, Cool And Cozy Setting. 212-545-8890

Elegant Massage—For The Whole Body. Call For Your 1-On-1 App't. 718-899-7300

ORIENTAL BODYRUB
L.I.E. Exit 64N 516-924-0092

Extraordinary Touch—Unforgettable! East 20s... 212-685-5614

Grand New Opening
Gabrielle & Tess. Versatile/Unforgettable Massage. All CCs. 212-249-2436

New Chinese Man—Private, A/C, Exotic, Full Therapy. Adam. 7 days. 212-751-2925

BY APPOINTMENT
MISS B
Leisure-Time Bodywork.
Exclusive & Rewarding,
For The Special You.
212-661-1999

Asian 201-945-4077 Spa
We've Got The Touch. 5 Min From GWB.

SAMANTHA
Where Elegance & Excellence Are A Must! By App't Only. 212-832-0565

Aloha 201-816-9562—Japanese Shiatsu, Swedish Therapy. Rtes 4/9W, Englewood.

FOREVER YOUNG 212-319-6778
Japanese Shiatsu. Studio/Resid.

East 64th Street—Excellent, Professional Swedish Massage. 7 Days. 212-838-8380

Costa Del Sol—A world of relaxation. Luxurious/complete massage. 212-593-1605

GINZA 212-684-2121
Shiatsu & Swedish. 12 East 33rd St.

Grasp The Grok—Multidimensional Bodywork For 21st Century. 212-213-1084

MAINLAND CHINA
By App't. Discreet & Private. 212-262-2636

Lincoln Center—Creative & Sensual Touch - By Brazilian Lady. 212-799-2384

Oriental Delight—Massage & relaxation. 6pm-6am. Resid. 212-686-2222 / 686-2247

The Guy w/Strongest, Best Massage—You'll Ever Find!! Ramy. 212-439-6945

Studio 70—Shiatsu. Minutes From GWB. Englewood. 201-569-0360

Welcome To Miramar—Superb Bodyrub. By Appointment. 212-826-8814

Donna's New Salon—A Massage You Will Return To. 212-319-5865

LEXINGTON & 47TH
Affordable & Relaxing. 212-758-1236

Private Massage By Appointment—East 46th. Studio/Resid. 212-819-0729

Oriental Delight—*Massage & relaxation. 6pm-6am.* 212-686-2222 / 212-686-2247

MARLA & LIZA 212-752-8554
Studio/Residential. European Relaxation.

Jeff's Fireside Massage—Full Relaxation For M/W. 212-779-3943

LICENSED THERAPY

SEXUAL SUCCESS
NYC's **ONLY CERTIFIED*** Sex Therapist-Supervised **SURROGATE** Program.
Nationally Renowned Therapist/Author.
Compassionate, Caring Team. Proven
RESULTS Resolving Impotence/PE/
Orgasm Problems/Sexual Shyness.
MD Supv'd. End fear/failure. **212-971-6060**
***Amer. Assn. of Sex Educators, Counselors & Therapists.**

SEX THERAPY
If you suffer from Impotence, Premature Reaction, Lack of Desire, wide range of treatment choices incl. MD Supervised Surrogate Program. Privacy assured. Insurance Accepted Where Applicable.
FREE CONSULTATION **212 - 679 - 6717**
NY'S LARGEST CENTER FOR SEXUAL HEALING
GET FACTS 1-900-446-4584
$1.95 per min. Total $9.95 For Info. Purposes Only. Not Stimulation

#1 SEX THERAPY
A **Reputation** for **EXCELLENCE.**
MD-Supv **SURROGATE PROGRAM.**
Board Certified Clinical Sexologists
All Dysfunctions - Privacy Assured
212-721-7650

Bright, Competent, Gentle Surrogate—Confidential & Effective. 212-316-4768

ROLE PLAY

Nurse Therapy—Dress-Up. Behavior Training. Luxurious, Upscale & Private. Credit Cards Accepted. 212-684-6775

CARIBBEAN ELEGANCE
Private Residence. By Appointment Only.
Anne: 212-532-6084

Kim—Live/Real/Intense/Exotic/Caring. Unforgettable/Let's Talk. 212-245-4641-24hr

Southern Elegance—Pamper Yourself. Private & Discreet. Taylor: 212-679-0575

Continued on next page.

Continued from previous page.

ROLE PLAY

Alexis—Your Own Private Utopia. Upscale Clientele Only! 212-777-4598

Austrian Lady—Central Park South. Call 212-246-4759.

Behavior Modification—Nurse Therapy & Role-Play By Experts, For The Novice & Connoisseur. AX/Vi/MC. 212-889-3350

EBONY IS BEAUTIFUL
Exotic Role-Play. CC's. 212-684-6870

Corporate Affairs
For The Entrepreneur
212-613-9191
Fully Recorded Information
All Major Credit Cards
Cordially Accepted.

Elegant Models—For Those Who Demand Excellence. 212-779-3313

Brazilian Role-Play—Elegant & Discreet. Upper East Side. Sonya: 212-517-9466

For A Peaceful, Relaxing Escape—Call Lauralee. 9am-12am. 212-969-0991

Candy - Sutton Place. For Upscale Gentlemen. Elegant, Beautiful & Private. 212-980-8118

JENNIFER 212-355-2487
For The Successful Man. East 50s.

Vanessa—For The Successful Gentleman. Credit Cards. 212-489-9510

Stimulating Role-Play Via Phone—Desires Explored! Jenny: 415-441-7832

Julia—Private, elegant, chic surroundings for executives. 212-315-5758

For Discriminating Men—Intense Therapeutic Relaxation. 212-988-6332

BRITISH EBONY
Exquisite Relaxation. 212-535-4433

Sugar & Spice—For Gentlemen w/ Upscale Tastes. Vi/MC/AX. 212-288-1400

DISCREET ENCOUNTERS
Role-Play. Your/Our Residence.
Visa/MC/Amex. 24 hrs. 212-714-0360

Venus & Friends
Out of the World Relax
Therapy. Educated, Friendly.
24 Hrs. - W. 80s
212-875-9755 or 1976

JILLIAN BRADLEY & FRIENDS
Plush & Private Multi-Level Townhouse Offering The Ultimate In Relaxation. Strictly By App't. Res. Avail. 212-779-3332

Role-Play—It Is Time To Share Your Secret. Elegant. 212-330-8217

150 Escapist COMPULSIONS Explored
New Staff, Junior 20s Thru Mature 50s. PhD. 11am-10pm. 212-475-3377

SENSATIONAL
Role-Play - 323 Park Ave So., corner 24th St. 3rd fl. 212-260-1237 / 260-3401

Scott - Relaxation Therapy—And Role Playing. Private Sessions. 212-242-7054

JULIE & FRIENDS
Cozy New Upper Westside Hideaway.
The Sweetest Relaxation Therapy In New York.
212-873-8158

Looking For Your Exit To Eden—Call Pandora's Box. 212-242-4577

TLC in new york—Full Recorded Information: 212-969-0103

Diana—Mature & Elegant Role-Play. By Appt. 9am-11pm. 212-582-0290/486-6377

Ten Fingers Therapy—By App't. Nina. 9am-7pm. All Major CC's. 914-476-1085

Rubenesque, Mature Lady—Role-Play By App't. E 50th. Call Gina: 212-371-3106

Kimberly—A Touch Of Class. Pamper Yourself & Relax With Me. 212-465-3425

ALLISON
For The Mind & Body 212-679-5330

Mr. Victor Lady & Mystique—All role-play only. Queens Plaza. 718-784-0638

VENTURES Unltd.
Superb Top-Class Relaxation 212-888-1666

Treat Yourself To Total Relaxation—That You'll Never Forget. 718-886-2358

RELAX WITH COURTNEY
Exclusive. For The Successful, Discriminating Gentleman. Safe And Private. 914-379-5275

Relaxation Plus—Sensual Bodyrub. Call 212-679-5350.

EXECUTIVE STRESS RELIEF
Plus First-Class Role-Play.
Private, Safe & Discreet. Midtown/Resid.
Credit Cards. 212-279-8522 / 714-1537

Superb Relaxation—In Your/My NYC Home. Call 212-604-4509.

#1 Transsexual Star!—"Sherry Fox", For Beginners. 212-582-5009

HONEY - SUTTON PLACE
For Discreet Men. Classy, Pvt 212-838-2653

MORGAN & ASHLEY
Upscale Relaxation Therapy, 11am-1am. Sumptuous Surroundings. 212-944-9178

Elegant Encounters—World Class. Only The Best. AX/Vi/MC. Call 212-794-2323.

English Training—Good Old-Fashioned Lessons. By Appointment. 212-769-7957

Masculine, Discreet Role-Play—Men/ Women. Jack. Sutton Pl. 212-888-1790

Mistress Athena—Private Role-Play & Wrestling. Exploring Fetishes. 212-330-8602

Angelika—Asian-American Role-Play Sessions. Private. By App't. 212-686-6404

Role-Play—No Taboos. Sensual Wrestling Plus. 212-397-8026

Carol—A Sensitive Touch. Mature Lady. W. 50s. Credit Cards Okay. 212-757-6148

YURAKU 516-777-7566
200 Rt 110 (S), Suite #4, LIE 49 (S)

Femme Mystique
A TRADITION OF EXCELLENCE
Upscale & luxurious service
24 Hours/7 Days, Credit Cards Accepted
1-800-808-6679

Step Off The Stress Mill
Complete Relaxation. All Dramas Explored By Nina. 212-808-0488

Rachel @ Wall Street—New, Luxurious, Discreet. 212-267-7747

Sensual Role-Play & Psychodrama—By Mature Woman. 212-330-8368

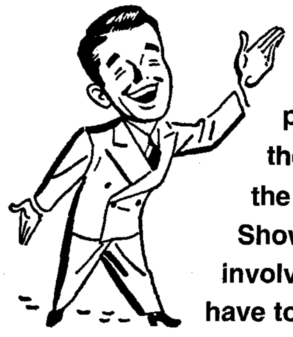
Best Relaxation—Float On A Cloud With Claudia & Diana. By App't. 212-207-3672

Exotic Transsexual—Caribbean & Dutch Relaxation. Jasmine. 212-673-8070

Tiffany's Touch—Brooklyn Heights. Ultimate In Relaxation. 718-722-4505

Veronica—Southern Charm. Upper West Side. Gentle Relaxation. 212-662-4548

SERVICES AND SALES



Where busy New Yorkers look for the hard-to-find products and services they can't live without at the prices they want to pay! Show 1.6 million active, involved readers what you have to offer.

To advertise in NEW YORK'S SERVICES AND SALES Section, call MARK BRISTOW at
212-545-3661

AMANDA & FRIENDS
Best New York Has To Offer.
Private, Exclusive & Upscale,
Very Safe & Discreet Role-Play
Attention To Your Needs & Desires.
Open 7 Days.
212-843-8470 / 71

Ebony European Shemale—Your/My Resid. Private. 212-592-9968 - Sabrina

COUNTESS LEAH
Daughter Of Gravina Bjolka
Norwegian Behaviorism. 212-799-4872

Brazilian, Exotic Relaxation—Sensual & Elegant. Natasha: 212-599-4389

Pamper Yourself - You Deserve The Best
Ecstasy Comes To You, Discreetly.
CC's/Cks Accepted. Elite. 212-758-0277

Maya & Sue's Spa—LIE 49 (S) 200 Rt #110 (S), Suite #4. 516-777-7566

East Side Salon—Exceptional & unique relaxation; psychodrama avail. 212-696-5955

Mother/Teacher Role-Play—Miss Brada, Old-Fashioned Behaviorist. 212-689-0453

Apache Princess—Pagan. Exciting. For Special Execs Only. By App't. 212-459-1930

Exotic Brigitte—Sensual Relaxation. By Appointment. 212-529-5542

Erica—Sensual, Exotic Relaxation. Upper East Side. 212-879-4788

East-Side Summer Breeze—Relax Your Body/Mind. Marilyn. 212-371-9488

Cross-Dressing &/or Role-Playing
By Female 212-371-1574 / Shemale
212-754-5177. E. Side Loc/Your Resid.

Mark—Sensual Relaxation & Role-Play. Private. Safe. 24 Hrs. 212-675-1184

Valerie—Relax At Your Manhattan Home. 212-769-2636

Arena/Blaze—Decadent Suspense - Medical Correction Studios. 212-334-9028

Private Role-Play By Mature Woman—Private Location. 212-832-2610

BRAZILIAN SUN
Vicki - Mature. 11am-10pm. 212-265-4703

Psychotherapist—Explore All Subjects. Role Playing - 24 Hrs. 516-422-2404

It's The Time Of The Season—For Christie's Hands. 212-752-0921

Oriental Connection Club
East 70s/Lexington Ave. 212-472-9387

Sabrina's Personalized Service—By App't Only. NYC/Queens/LI. 516-326-6091

Adam & Friends For Men—Exclusive, Private & Safe. 212-988-2991

Royal Sands Dreams—At Your Home. Royal Stress Relief. 212-924-1133

French Elegance—Sensual Touch. Private & Beautiful. W 57th. 212-399-0691

Mahogany & Friends—Elegant & Discreet. Call 212-689-6377

Deja Vu Dance—Relaxation, Dreams... Only! At Your Place! Wstchr. 800-618-1340

Dynasty—Private, Mature And Unforgettable. Call 212-988-2223.

BLACK ELEGANCE
New Staff. New #: 212-750-3312

Strictly Personals

Strictly Personals is a weekly feature. **Cost is $35.50 per line,** two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add $30.00 for NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First-page placements are available for a production cost of $50.00. **Mail responses are forwarded continuously for six weeks and phone response line s open for 3 weeks after issue date** (phone service is not automatic and must be requested by the advertiser). All Ads will run electronically on Compuserve. To place an ad with credit card (VI, MC, AMEX) call 212-779-7500 or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 2 Park Avenue, 11th Floor, New York, NY 10016. Advertisers must include home address and daytime phone.** All ads accepted at the discretion of he publisher. **New York Magazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

Overage History Grad Student— Jewish male, 43, separated, social services professional during the day, seeks ewish female, 35-45, with love of ewish tradition, good books, good conversation and good cuddling. Send a verbal snapshot of your soul. 8812 ✉

Oriental Beauty—29, very attractive, exotic, well-educated professional. Seeks successful man for relationship and much more. Photo/note please. 8837 ✉

Classy Asian Lady—39, 5'3", petite, beautiful, feminine, seeks a fit, tall, very successful, intelligent, ambitious, caring man, 35-45. Photo/note/phone. 8647 ✉

Passionate, Pretty—Manhattan attorney, 55, *Italian background, athletic, adventurous* yet stable, witty, fun, generous, spontaneous and tender. Loves cycling, ogging, fine dining and especially being a woman. Seeks an attractive professional man, 33-43, with similar qualities/interests and a heart of gold, for *long term.* Note/phone/photo. 8839 ✉

Love, Romance, Work—Extremely successful North Bergen County surgeon seeking *attractive, intelligent* nonsmoker, 25-42 female, to mix long hours of work with intimacy and romance. I am good-looking, well-built, 5'11" and 173 lbs. Prefer a registered nurse or somebody with some skills in secretarial work or public relations. Note/photo. 8732 ✉

Sharing Is Much Nicer—Than going alone. I'd love to meet a soul mate. You should be an open, honest, communicative woman, 37-49, in good shape (muscle a plus), comfortable with a minimum of makeup, nonsmoking, and most importantly a truly nice person. I'm 48, yet look, feel and think much younger. There's plenty of kid left in me. I'm muscular, blue-eyed, bearded, and in excellent shape from running, weights and the StairMaster. I love travel, tear-jerkers, sports, Scrabble, dancing, cuddling and bringing flowers. Though not without fault, I have a good heart, with much to give to the right woman. Phone option included but letter with photo preferred. 8800 ✉ ☎

Very Handsome—J. Crew type, 34, 6', 185, brown hair, blue eyes. Successful marketing executive. Passions include sports, conversation, intimacy. You are beautiful inside and out - exercised body and mind. In search of that one special lady. Nonsmoker. Photo/note/phone. 8807 ✉

Dynamic, Attractive—Lipstick gay woman, 42, with a successful and exciting career, well-traveled, outgoing and popular - with a fantastic lifestyle, *exceptional friends and broad interests.* Looking to make life even more perfect with a special mate of equal character, humor and maturity, who is 39-45, pretty/feminine, cultured/well-traveled, emotionally/financially stable, and also a hopeful romantic like me. Addiction to *fine champagne a must.* 8828 ✉

Wise, Wealthy Entrepreneur—Wishing to meet attractive, cultured Jewish lady, 28-38, who enjoys the arts, theater, classical and modern music, intelligent conversation - with sense of humor, dancing and frequent travel. Note/phone, no reply without a recent photo. 8797 ✉

Best Legs On Fifth Avenue—Great smile, blue eyes, slim, 5'7" female exec with much to offer. Enjoys tennis, golf, the arts, city, beach. Seeks male partner for life - tall, fit, successful, warm, traditional values, 45-55. Note/photo please. 8798✉

Summer Romance And Beyond!—Hoped for by an incurably romantic, prominent NY eye surgeon - considered humorous, good-looking, adventurous, warmhearted, tall, muscular, 30s, fun-loving - really into fitness, the arts and what I do. Seeks sincere, passionate, educated lady, tall, under 37, for committed, meaningful relationship. Note/photo essential for reply. Hey, you never know! 8832✉

Man Of Distinction—Handsome, 52, 5'11", 195, successful, warm, kind, attentive, generous, loyal - a smart, sharp, sensitive fellow with traditional values and (obviously) exceptional modesty. I am mentally and physically attracted to a woman of above-average intelligence, who is comfortable being around a man. Good looks are important but manifest *themselves in class, style, deportment* and a genuine self-assured presence. I am not commitment-shy. 8850 ✉

RN—47, attractive blond, bright and sexy, seeks handsome, successful professional or businessman, for romance and relationship. NYPD a plus. 8851 ✉ ☎

Casting Call—Classy, smart, attractive LI widow seeks leading professional man, 48-55, with sense of humor, to share good times, kisses, cuddles and hugs. 8773 ✉

Funny Male Writer, 25—Long lashes, full lips, seeks female, 20-40s, for stories and laughs. Photo. 8811 ✉

Pretty Woman—Very feminine, with a sense of humor, enjoys stock market, exercising, riding, theater and dining out, looking for a successful businessman, *late 40s-50s, to enjoy all the pleasures life* has to offer. Note/phone/photo. 8790 ✉ ☎

Top Ten Most Eligible—Extremely handsome, young-looking 40, white male, well-built, very athletic, 6', 170 lbs, financially secure entrepreneur, well-traveled. Skiing, basketball, hockey, beaches, movies, dining and dancing are some of my activities. Looking for a very pretty, intelligent partner with similar qualities, 28-38, for friendship and a long-term relationship. 8789 ✉ ☎

I Am A Vivacious, Warm—Cute, bubbly, funny, fit and realistic, divorced, Jewish professional woman, 47, who loves basketball, skiing and animals...and has a lot to offer to a *sensitive,* caring, *laid-back* professional man who wants to have a good, honest relationship. Kids a plus. No smokers, please. 8772 ✉ ☎

Attorney - Handsome, Successful—Fort Lee, NJ, divorced white male, 41, 6', classy, *sincere, romantic, generous.* Enjoys travel, dining out, films and music. In search of beautiful, intelligent, caring, classy, passionate white female, 24-34, for long-term relationship. (201) or (212) preferred. Note/phone/photo. 8770 ✉

Romantic Gentleman—5'9", very trim/active, nonsmoker - numerous interests and open to many others. Financially secure, needs Jewish lady for best friend and love. Please be intelligent, slim, attractive, with good sense of humor, late 40s-mid 50s. Recent photo appreciated. 8831 ✉

Compatibility And Chemistry—You: single white male, 38-48. Me: single white *female, 43. We: attractive, love the arts,* spiritual, healthy, nonsmokers, no children, financially and emotionally stable. Kind, honest, caring, looking to connect permanently. LI a plus. Handwritten bio/photo a must. 8788 ✉

Gay Woman - Beauty, Fun, Intellect—Extremely attractive, feminine, mid 30s, successful and centered, charming and insightful. Enjoys life with romance, travel, culture, great friends, ambition - even a little sadness at times. If you share these qualities, then please do respond...and we'll continue with all the wonderful details. Letter/photo. 8852 ✉

SEND

A WRITTEN RESPONSE

Here's How:

STRICTLY PERSONALS

New York Magazine, Box # ______

P.O. Box 4600

New York, New York 10163-4600

Manhattan MD—45, 5'10", 185. Interests include museums, art galleries, classical music, theater, movies, *restaurants.* Seeks very *attractive,* nonsmoking lady with similar interests, for monogamous development. Great legs a plus. Note/photo/phone. 8858 ✉

Handsome, Sincere MD—From central NJ, Jewish - nonreligious, 39, warm, successful and kind, seeks an attractive, very intelligent, nonsmoking Jewish female for marriage and family together. I enjoy sports, dining out, movies and theater. Note/phone - photo appreciated. 8774 ✉

Just Plain Fabulous—45, fun, fit, fantastic father of two, seeking one slim, sexy, spirited, slightly stupendous woman for true love and adventure. Photo, please. 8823 ✉

Warm, Attractive, Fun-Loving—Passionate (914) female, seeking playful, nonsmoking mensch, 50-65. 8827 ✉

Thursday Night TV—Jewish female, 25, seeks an athletic Jewish male, 20s-30s, for rollerblading, Chinese food and "Friends". Photo/note. 8849 ✉

Unique Man Sought—By this pretty, *head-turning, highly accomplished,* 39-year-old Jewish female. Looking for a passionate, handsome, tall, fit, financially successful man of style and substance, who enjoys great conversations, laughing, the arts and travel (especially Europe). Please respond if you are seeking a serious relationship with an intelligent, witty, sensitive, high-energy woman. Note/phone/photo. 8766 ✉

Rich, Smart And Funny—Well, at least two out of three isn't bad. 33-year-old Jewish male professional seeks attractive, warm, 25-35-year-old Jewish female. Note appreciated. 8758 ✉

HEAR THE VOICE BEHIND THE AD

CALL 1-900-454-1800

$1.95 EACH MINUTE. TOUCH-TONE PHONE ONLY. THIS SERVICE IS FOR ADULTS 18 YEARS OR OLDER.

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with ☎ to hear a message personally recorded by the advertiser and leave a private message of your own. Advertisers' messages in this issue are accessible for 3 weeks beyond issue's cover date.

PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA 900, 1211 6th., New York, NY 10036. (212)852-7700

New York's Premier Matchmaker
• NOW ALSO ON LONG ISLAND •
As featured on Maury Povich, Montel Williams, ABC, Fox News, Geraldo, Dr. Ruth, Cosmopolitan (Jun '91), and NY Times (Jul '93).

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston
By appointment only 212-935-9350

Gay Man, 55, Top Quality—I'm tall, attractive, youthful in appearance and outlook, well-employed, with lots of friends and activities, but yearn for a special relationship. You're fit, fun, optimistic, smart, good-looking, educated, sensitive, emotionally secure and a nonsmoker. We're both HIV-negative. Tell me about yourself. Photo appreciated. 8786 ✉

Nice-Looking Guy—34, 6'1", 175 lbs, Irish-Catholic professional, seeks attractive, fun, well-read woman, 23-36, who enjoys music, good conversation and NYC. NJ a plus. Note/photo. 8733 ✉

This Is For Real—Tall, handsome Ivy Wasp, 50, tux or bathing suit, is sailing away for two years. I seek a soul mate who is sensual, athletic, smart, with a sense of humor, adventure and compassion. When we get back, we'll do something important! The relationship starts with chemistry, then the intellect takes over. So, please send a picture and I'll send you mine. 8757 ✉

Jewish Male—50, 6'2", looking for slim, sweet female, 30-45, nonsmoker. Photo. 8761 ✉

It's Better To Share—5'10", 160 lbs, 43, recently divorced Jewish MD, energetic, athletic, good sense of humor and adventure, seeking nonsuperficial professional woman - shapely, physically and emotionally fit, vivacious and passionate, 30-40ish, nonsmoker. Note/photo/phone. 8791 ✉☎

Stunning, Catholic Blond RN/NP—38, educated, successful. Seeks intelligent professional male for best friend, husband and father. 8793 ✉ ☎

Starving Artist—40, Jewish, looking for a successful, nice, 30something/young Jewish woman to start a family - has a good head and mandatory sense of humor. Hey, you never know. Photo/note. 8844 ✉

Vivacious, Warmhearted—Tall, blond NY exec (35) seeks marriage-minded, tall, professional, single white male who loves travel, dining, sports and the beach. Phone/photo. 8795 ✉ ☎

Pretty Woman—40s, romantic, artistic, interesting, trim, honest, ready. Gentlemen, reply with note/photo. 8835 ✉

Successful Jewish Entrepreneur—Desires meeting pretty woman (not necessarily Julia Roberts), thin and/or petite, 40ish, willing to move to upscale Scottsdale, AZ. Interests: international travel, fine food and arts. Photo necessary for response. 8759 ✉

Blond Bombshell—Very pretty, very fit, thin, 5'2", blue eyes, passionate, athletic, energetic, well-educated and successful Jewish woman, 31, seeks handsome, very intelligent, athletic, self-assured, down-to-earth guy, age 30-40, who loves to laugh. Note/photo/phone, please. 8754 ✉

Terrestrial Man Seeks Celestial—Woman. Savvy Manhattanite with the 5th-decade style and looks in the Grant mold (Cary not Hugh) - relishes sharing life's waves with a bonny refined woman, 35 plus, with gumption. An image with particulars traded. 8838 ✉

Sincere Man—Seeks petite, low-key and understanding female friend. I am 48, Jewish (not religious), 5'7". Photo and informative note helpful. 8776 ✉

Gentleman Seeks Lady—29, tall, considered very handsome, professional, warm, athletic, seeks beautiful female, 20-29, sweet, fit, who is a practicing Catholic. Full photo. 8834 ✉

Choose Your Favorite Restaurant—On our first date. 54, slim, 5'9", good-looking man, highly successful, president marketing firm, worldly, sharing, sensitive, separated (occasional smoker) - seeking pretty, sensuous South American, European or Caribbean lady, 37-45. 8634✉

You Won't Be Bored!—Share a gondola, jeep, canoe, and an uncommon life with adventurous woman, 38. 8764 ✉ ☎

Quiet, Reserved—Scientifically-minded male, 31 (175cm, 65kg), interested in meeting a woman around same age, who would like to share time exploring bookstores, museums, parks. Nonsmoker. Note/photo please. Will exchange. 8809 ✉

Warm, Pretty Attorney—Jewish (observant), slim, with great smile/legs, fond of jazz, theater, the Cape, the bleachers, the Cloisters, seeks bright mensch, 30s-50, to share love, laughter, family. 8801 ✉

Wanted:—Waspy well-bred woman, 50s, town and country. 8783 ✉

Empathetic, Cerebral Female JD—36, 5'5", beautiful face, great body (gym, ballet), happily child-free. Seeks courteous, intelligent, very muscular male, 30-42, 5'9"-6'1", for socializing/romance. 8848 ✉

Special Man Wanted—Very attractive, slim, single Jewish professional female, mid 40s, warm, grounded, eclectic interests. Seeks successful, stable, Manhattan male counterpart, 42-54, for sincere, lasting relationship. Photo please. 8796✉☎

Successful Professional—White woman, brown hair, blue eyes, tall, big (not obese), fiercely independent, 37, one teenager, and a great sense of humor (some say strange!) - looking for male counterpart for friendship (first) and fun. 8777 ✉

Tired Of Solitaire—Seriously attractive, shapely near-Wasp, 48, sharp mind, gentle heart, loves to laugh, seeks financially able, attractive male possessed of wit, smarts and integrity. If you're emotionally outgoing, with a great sense of self, let's play a long game of hearts. 8756 ✉

Work In Progress—40-plus female - brains by law school, body by scuba, humor by irony, soul by Judaism (nonobservant), lungs by Carleton 100's, companionship by my cats...and that's where you come in. Be very smart, emotionally centered, politically left of center, 5'9" plus, 37 years plus... and write. 8802 ✉

STRICTLY SPEAKING ...

900 Personals Get Results

☎

Strictly Personals advertisers using the *free* phone line service get calls and letters in response to their paid personal ads.

Call by 5 PM on the Tuesday before your ads appears to record your own confidential message. After the ad is published, call your "private line" up to three times a week from anywhere in the U.S. *at no charge* and hear the results.

For more information, call 212-779-7500 Ext. 3662
To place an ad, call 212-779-7500.

All advertiser messages are accepted at the discretion of the publisher. Advertisers who neglect to record a message will forfeit this free service.

PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA 900, NEW YORK, NY

Check out
New York Magazine's
Assortments
section
on page 121.
It's where the action is!!

A Pretty, Spiritual, Sensual—Business-woman with great sense of humor, 40s, affectionate, successful, intelligent, positive-thinking, into personal and spiritual growth, physical fitness, music and laughter, is looking for a joyous romance with a sane, funny, sensitive, attractive, passionate, in-shape male who's not threatened by a successful woman - and one who has similar qualities and interests. If you think we might be for each other, please call and send a recent clear photo and note. Photo essential. 8825 ✉

Ralph Seeks Alice—Passionate, cuddly Jewish teddy bear (okay, overweight), 40, seeks woman for Bennett, Basie, Ellington, great hugs and lots of laughs. This union official is politically active, spiritual, not religious. We are both nonsmoking and childless. 8817 ✉ ☎

Classy, Sensitive Gentleman—36, handsome, 5'10", Jewish. Avid runner. Loves theater, museums and travel. Seeks slim, pretty Jewish female, 26-34, with similar interests. Photo please. 8792 ✉

Marriage-Minded—30s male, very successful professional, seeks a single female to love. I am honest, caring and sensitive. My interests include travel, sports, movies and intimate conversations. Please be physically fit, vivacious and honest. Note and photo. 8779 ✉

Warm, Decent Professional Male—Late 40s, Jewish, good-humored, many interests, seeks romance/commitment with fit, pretty female, 38-49. 8824 ✉

Morris County, NJ MD—31, Irish-Catholic female, 5'7", 120 lbs, who enjoys music, theater, dining, tennis and athletics, seeks attractive male professional who is easygoing, down-to-earth, kind and similar. 8810 ✉ ☎

Pretty, Sexy Brunette—5'4", athletic and lively, seeks a handsome, tall, easygoing, fun Jewish guy, 25-33. Photo. 8782 ✉☎

Attractive, Youthful Asian Female—MD, 40s, 5'4", slim, athletic, multi interests, loves outdoors and beaches. Seeks honest, intelligent, serious, compassionate soul mate, age 40-50. Note/photo appreciated. 8763 ✉

Truly Pretty—Slim psychologist with warm heart, sweet smile, sharp mind, seeks handsome, funny, fit, successful mensch (37-50) who would like to trade books and laughter, cafe-sit or learn scuba diving, build a home. Real plus if you are animal lover, good storyteller, or just true-blue. Note/photo/phone. 8843 ✉

Beautiful, Long-Haired Brunette—40 (looks 30), 5'7", thin, sweet-natured, successfully employed in performing arts, loves music, laughter, romance, the good things in life, ready for family and lasting relationship. Seeks financially secure, loving, responsible, charming, warm, tall, very handsome, successful professional man, 32-48, nonsmoker. Photo. 8818 ✉

Petite Package—Of fun and beauty. New o city and seeking that unique man (25-55) to experience everything that this great city has to offer. Me: early 20s, exotic good looks, with an amazing smile and personality to match. You: passionate, successful, with rugged good looks and diverse interests. Note/photo please. 8755 ✉

Fetching Female Architect—Attractive, slender, diverse interests. Seeks successful, accomplished, classy, Jewish professional male, 38-48. Photo, please. 8829 ✉

Very Attractive, Divorced Woman—40, children, CEO of successful sports-related company - loves all sports, cultural activities, travel and kids. Seeks a great guy, preppie, financially independent, genuine, outgoing...and hates the Personals. 8855 ✉ ☎

This Window Of Opportunity—Is wide open...for a warm, caring, 45-plus man with a sense of humor, to meet an affectionate, slim, pretty, bright Jewish woman whose interests include photography, design, music, reading, the outdoors, swimming to keep fit, and good food. I'm seeking a companion to share talk, laughter, relaxation and love. Please send note and photo. 8794 ✉

Stunning Black Female—Tall, worldly professional, sincere. Interests are theater, jazz, travel. Seeks tall (6'plus) professional man, 40-50. Note/phone/photo. 8819 ✉

Lovable—Good-looking, athletic, educated, witty, self-employed male, 48, looking for comparable female for long-term relationship. Note/photo. 8767 ✉

The Time Has Come—Tall, handsome, independent, athletic, funny and intellectually challenging, 40something Jewish man looking for a tall, beautiful, equally bright, funny and independent, 30something woman to share a life together. Photo/note. 8778 ✉

Don't Answer—If you're seeking for physical attraction or instant sex. Oriental Buddhist, size-petite lady, looking for well-educated white male, 48-60, as friend and potential husband. 8575 ✉

No Ordinary Love—White male professional, 33, 5'11", 160, blond, blue, cute, lovable, kindhearted, entrepreneur, seeks dynamic, attractive, intelligent single female, 25-35, for friendship and relationship. 8803 ✉ ☎

Strong, Sexy, Successful—Very cute, fit Jewish male, 29, seeks very pretty, slim, petite lady to romance. Photo. 8842 ✉

Tall, Dark, Handsome—Single Jewish professional, 34, seeks single, white Jewish female, 24-34, attractive, smart, fit and funny. Photo, please. 8859 ✉

Southern Physician—40, male, misplaced in Hoboken, who likes the symphony and outdoors, desires Southern woman with similar interests. Note/photo. 8822 ✉

The Best Is Yet To Be...—Handsome, witty, 43, businessowner who appreciates the arts, traveling, movies, dining out and quiet times, seeks well-educated, sexy woman with a nice figure and great sense of humor. Photo/phone. 8787 ✉

Attorney, Active, Successful—50s, desires attractive, intelligent woman for dinner and more. 8840 ✉

No Mendacity—Warm-blooded, honest, athletic, smart, pretty, professional Jewish female seeks professional Jewish male (38-52) with a sense of self, humor and adventure, for a connection. Prefer Manhattanite. Photo optional. 8814 ✉

Sleepless—And I may have to move to Seattle if this ad doesn't work. Irish-American, Catholic lady MD, 35, blond, 5'7", good figure, enjoys the beach, *sports, rock 'n' roll.* Seeks tall, 35-42, educated, employed, single white male to keep me in NY! Photo a plus. 8841 ✉

Gay Italian Male, Gym Body—6'1", 205, ad exec. Intimidating great looks, sexy, sarcastic and romantic. Love rollerblading, dinner parties, abstract art. You: model looks, 5'11" plus professional, love *the gym, confident,* 28-35, *social,* relationship minded. Photo please. 8762 ✉

Very Attractive, 32, 5'5", Blond—Blue-eyed, 120 lbs, (212), Jewish professional female who is warm, outgoing, athletic as well as socially and culturally aware, seeks handsome, *tall,* caring, physically fit, 29-39 professional male with a sense of *humor, ready to share good times and* adventures. Note/photo a must. 8830 ✉ ☎

Real Easygoing—Nice guy (good-looking too), late 50s, seeks upbeat, bright, pretty woman, 43 plus, for laughs, lust, love, friendship and lots more. Recent photo and note, please. 8836 ✉

Dynamite Dancer, Singer—Handsome, brilliant university professor with tenure, seeks bright career lady. I am Jewish, affluent, athletic, and come from a distinguished NJ family of authors. Like writing health, medical articles/books. Would love to meet an MD, JD, PhD, MBA or similar type, 30-39, who seeks marriage with future children. Also love *flying planes, composing music.* 8857 ✉ ☎

Ya Just Can't Be Too Cute—Looks - not a problem. Money - not a problem. Love and lust - a "Problem". 5'10", sandy brown hair, blue-eyed, very good-looking (nice body), successful, Jewish, divorced Manhattan man, 38, wants to solve the "Problem". Have car, for geographically *challenged. Phone/photo a must.* 8816 ✉ ☎

Funny, Ruggedly Handsome MD—Warm, passionate, 40-something. I love tennis, fine theater and movies, romantic dinners, the Knicks and spirituality. I'm seeking a vivacious, voluptuous, curvaceous female with twinkling eyes and a radiant smile, *for an enchanting relationship.* No reply without full photo. 8768 ✉

What's Up Doc?—Pretty blond professional, single Jewish female (lapsed Orthodox), 5'4", 39. Warm heart, quality grey matter, sensual spirit, wicked wit. Emotionally generous, interesting, balanced, fun. Have traveled broadly, *lived deeply.* Value *humor, strength* of character, wisdom. Love books, the ocean, films, art, Israel, NYC. Myriad of other interests. Seeking haimish/urbane, high-powered/low-key MD, 45 plus, not afraid of commitment, smart women or managed care. For keeps. Send note/phone/X-rays. 8813 ✉

Gorgeous Natural Blond—5'5", *youthful* 51, with a quick wit and a soft heart, killer curves and legs to match - a woman of style and inner substance, spirited, bright and articulate - but not after two glasses of Chardonnay. Values sincerity and honesty. Seeking love and commitment with an affirmative man bearing smarts, warmth, humor and integrity. Expectancy is a financially secure, hand-holding hugger for a lifetime romance. 8780 ✉

Too Smart For Your Own Good?—Me too! Single white male, 38, looks younger, MBA, very nice, open, honest. Seeks slender, very attractive, younger, single white female soul mate. 8833 ✉ ☎

Who says meeting Mr/Ms Right is easy? I do!!!

Somewhere out there is that *special* someone waiting to meet you. This individual is not someone you will meet in a bar, at a singles party or through the personal ads. The clients I represent are very prestigious, attractive, successful, healthy in mind, body and spirit. If the people you have been meeting are not of the caliber you desire...then call me for an appointment. Afford me the opportunity to make the ***right*** introduction for you.

With my professional and sensitive approach, you can...

LIVE HAPPILY EVER AFTER!

Barbra K. Roberts, Inc.

Professional Matchmaking Service

By Appointment Only (212) 753-3003 (516) 599-1234

Creative, Productive, Powerful—Warm, affectionate, witty, early 60s, 6'3", wants to make a young lady's heart smile. Send photo, note or phone. 8805 ✉ ☎

Warm, Caring, Handsome—Waspy exec, very fit (5'10", 175), seeks slender, smart beauty (32-40) for friendship and love - *possibly marriage.* 8775 ✉ ☎

I Like Football—Beautiful, successful, financially independent, divorced white female, 40, seeks well-built, humble, handsome, honest, fun-loving, intelligent and sane single male, 40-50, to be a committed friend and lover. A wicked sense of humor is a plus. Let's watch football together on Sunday and Monday nights. Must send photo. 8785 ✉

Gay White Male—27, healthy, HIV+, handsome, intelligent executive with upbeat personality. Looking to share fun times and an honest relationship with a special man. Photo appreciated. Will reciprocate. 8799 ✉

A Rare Package—5'10", slim, striking, young woman, 34, funny, well-read, cultured. Seeks nice, smart, relaxed guy, 30-42, *to enjoy life with. Photo/note.* 8853 ✉

Woman Of Many Interests—Blue eyes, very pretty, adventuresome, charming, likes to dance, movies, loves kids. Seeks kind man over 50. Photo please. 8636 ✉

Modern Orthodox—Jewish professional male, divorced, 38. Me: intelligent, loving, passionate. You: *slim, attractive, feminine.* Us: perfect together. 8820 ✉ ☎

Wasp, But Not Waspy—Attractive male, 27, seeks tall, elegant, attractive lady, 23-28. Note/photo. 8769 ✉

Sensuous, Creative, Romantic—By day I am the president of a Madison Avenue company that demands all of my attention. At night I like to shed my corporate skins, slip into something sensuous and enjoy the *evening. This very attractive* blond, slender yet curvaceous, early 40s, with interests that range from the culinary to Camus, city night life to country wildlife, seeks an earthy yet sophisticated man, 45-60, with passion, humor and insight, not afraid of romance or commitment. 8847 ✉ ☎

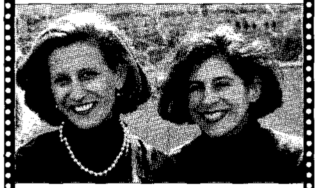
Fit JD—43, 6'1", 205, seeks female, 30-45. Be professional, fit in body and mind, ski, bike, work out. Only Morris/Passaic/Sussex. Photo/note a must. 8846 ✉

Gentleman, 36—Handsome, healthy, good career, has an excellent sense of humor. Seeks an attractive woman for *friendship and possible long-term* relationship. Photo please. 8806 ✉

Gentle Man—44, seeks affectionate woman living in Queens. Photo. 8815 ✉

Eligible Women Meeting Eligible Men.

It's kind of like the Equinox without the sweat.



Andrea McGinty & Nancy Kirsch, Founders.

About four years ago, we decided there had to be a way to meet a person that was low-pressure, simple and actually works.

And that's how we came up with *It's Just Lunch!*

You call us. You come in. We talk. You tell us about who you are and the kind of person you'd like to meet. It's all confidential.

All you have to do is meet for lunch. So give us a call. Over 1,000 people are already members.

New York 212.644.0022

IT'S just LUNCH!® inc.

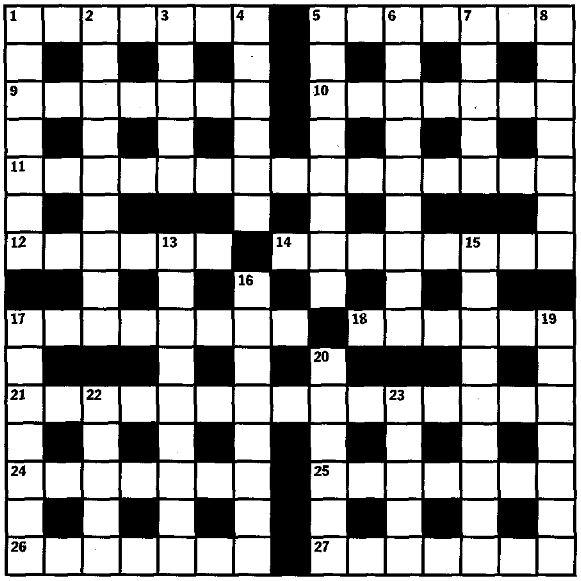
Life, Love & Dessert

Not affiliated with any other organization.

'Sunday Times' of London Crossword

ACROSS

1 Apologising more profusely, error is amended. (7)
5 Wheat loaf that may have twist in it. (4-3)
9 Put on or put in for. (7)
10 Winsome witch? (7)
11 To make greater progress, be firm. (3,4,4,4)
12 Bans sliced breads. (6)
14 Does he always have to tear around? (8)
17 Show-places in hospitals? (8)
18 Assignation with a noisy blonde. (6)
21 Earth's ideal spot, somehow. (3, 4, 8)
24 Bring me back support and a warm reception. (7)
25 You don't mean to say you are not. (7)
26 Riddles for star-gazers. (7)
27 Down-treads a relative. (7)



DOWN

1 Not quite an uncontrolled rush but all ready for the post. (7)
2 Respectable representative socially acceptable on the board. (9)
3 The man at the wheel. (5)
4 Hot vegetable eaten cold. (6)
5 Getting on into the periods for hurricanes. (8)
6 Alternative to boar's feet on the menu. (5,4)
7 Gem always seen with relief. (5)
8 A noble wager no artist turns in. (7)
13 Regulate supply of beer in principle. (9)
15 Six men are confused—perhaps by their own queries? (9)
16 Impatient to increase the work-load? (8)
17 Adders seen in rocks. (7)
19 Girls fill forms here in England. (7
20 Seven small bones the sailors brought to us. (6)
22 Must expire at the end of four months. (5)
23 Gun girl. (5)

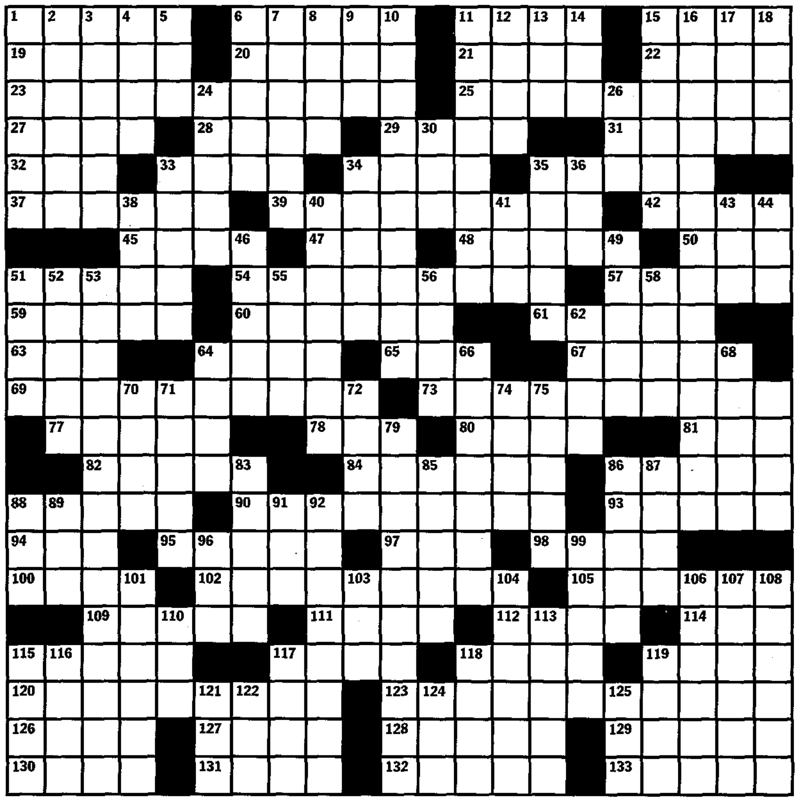
'Letter Drop': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

1 Kefauver of Senate fame
6 Room at the top
11 "Casablanca" heroine
15 Bede of fiction
19 Cookout favorite
20 Sibling's daughter
21 Tide type
22 Farmer's warehouse
23 Bronx-born designer
25 Bronx-born actor
27 Eye up and down
28 Ailments
29 WW II Japanese stronghold
31 "Nothing —— but the heights"
32 Dream phase: abbr.
33 1958 Pulitzer author
34 Lachrymal drop
35 Panorama
37 Virulent African fly
39 Bronx-born director
42 Do a barber's job
45 No picnic
47 U.K. flyers
48 Having a handle, as a pitcher
50 Gun org.
51 Ford flop
54 Rapt
57 Stallone role
59 "Heavy" music
60 Picayune
61 The Donald's ex
63 "—— little teapot . . ."
64 Evita's husband
65 Roman 700
67 Prologue, familiarly
69 Bronx-born movie star
73 Bronx-born songstress
77 Mopy feelings
78 Hansom
80 Nationals: abbr.
81 Above, to Keats
82 Pindar's Muse
84 Soup scoops
86 Hull water
88 Swashbuckler Errol
90 Pressing needs, once
93 Strongman of myth
94 Cartoon screech
95 Rope fiber
97 Chaney of the silents
98 Palindromic name
100 Glum
102 Bronx-born pop star
105 Sonata movements
109 Buffalo
111 "The Bronx —— and the Battery's down"
112 Modern Persia
114 Downed dinner
115 Set —— (prepare to snare)
117 Unperturbed
118 Radar-screen image
119 Song for Sills
120 Bronx-born dramatist
123 Bronx-born rock impresario
126 Social discretion
127 Drug cop
128 Spooky
129 Baseball's Pee Wee
130 Nevada city
131 Place for Sonny Boy
132 Winona of films
133 Put 2 and 2 together

DOWN

1 Male chaperon
2 Performers' platforms
3 "—— Pretty Maiden . . ."
4 Roof overhang
5 Go schussing
6 Low joint
7 Helmsman's lever
8 Informal shirts
9 Pierre's roll-call reply
10 Magazine middle
11 Wounds
12 Plumbing problem
13 America's uncle
14 Zoo swinger
15 Wide cravats
16 Bronx-born actress
17 Jai-——
18 Blanc, e.g.
24 Neighbor of Mali
26 Ave. crossers
30 Charlotte or Norma
33 Hot —— get-out
34 Upslope devices
35 "Rigoletto" composer
36 Anger
38 TV's "—— Team"
40 Like naturally grown foods
41 Scot's not
43 Rub the wrong way
44 See the cashier
46 Balk at
49 Sturm's go-with
51 Exude
52 Disband troops, Brit. style
53 Bronx-born producer
55 Straight, at the bar
56 Delhi stableman
58 Undeceived by
62 Competes
64 Equitable
66 Tornado's kin
68 Last Greek letter
70 Knitter's buy
71 Sleuth Charlie, and sor
72 Table staple
74 —— Bien Phu, Vietnan
75 "—— Easy," Ronstadt hit
76 Start of a cockney toas
79 Fugitive of a sort
83 "The wages —— is death": Bible
85 Sag
86 Majorette's prop
87 Take —— the chin
88 T-man
89 Summer zodiac sign
91 Shastri of India
92 Coalition
96 Native of 24-Down
99 "Sound of Music" family name, with "Von
101 New York's theater district
103 Fashion monogram
104 Memorable Langtry
106 Flitted
107 Lazy
108 Cauterized
110 U.S.N. police
113 Step part
115 Poker chip-in
116 Blue-winged duck
117 Apple discard
118 Aviary denizen
119 Scored on serve
121 The write stuff
122 Half a centaur
124 Word to Jude
125 Historic age



Solutions to last week's puzzles appear on page 107.

Assortments

A+ RATING! Meet Beautiful **Russian & Jewish** Ladies living in NYC and Russia. Also **TOURS TO MOSCOW, Aug.-Oct. International Singles: 212-206-6831**

Field's Dating 212-391-2233—41 E. 42nd St., Rm 1600, NYC 10017. Open 7 Days.

TAVERN On The GREEN

DANCING UNDER THE STARS!!
800+ Upscale Prof'ls. CPW & 67th St.
WED, AUG 16, 6-11pm. $20. 535-2400

Discerning Jewish Professionals—Fine Art of Matchmaking. Raizy **212-877-5167**

Intros To Special Men & Women—Call Single Options: **212-737-1816**

15TH ANNUAL JEWISH SINGLES
Labor Day Weekend
Fri, Sept 1 – Mon, Sept 4
Inclusive: $185–$245 pp
Join Hundreds Of Singles
At "Y" Camps, Milford, PA
For More Info & Brochure,
Call (717) 296–8596

SEAPORT LECTURES

Journey into Jewish Mysticism, under the open skies, overlooking the water - every Wed, 8-9:30pm, 7/5-8/30, Pier 17, behind "Compagnie Internationale". Free refresh. **718-467-5519 • 718-773-3577 • 212-995-3147**

Zhivago Connections Inc.—Attractive American/Russian selection. **718-743-2624**

SELECT from PHOTOS
A personalized introduction service for busy NY & NJ professionals and execs.
***Solution for Singles* 201-944-6171**

$100 INTRODUCTORY OFFER!
Unique Jewish matchmaking service.
For the Match of a Lifetime...
Blumberg Introductions Inc.
230 Park Ave, NYC **212-808-3054**

Single Booklovers - A nat'l group getting unattached people together since 1970. Box 117, Gradyville, PA. **610-358-5049**

High-Energy CEO Looking For Gail—Age 44, reddish hair, Columbia University graduate. Your letter was great, but you forgot to give me the phone number. Please respond. 8400 ✉

OVER 1,000 JEWISH PROF'LS

in their 20s & 30s have attended each of UTOPIA'S Le Bar Bat Events. Next Event: *Wednesday, August 2, 6-11pm,* at Le Bar Bat, 311 W 57th St. Great live music on one floor, DJ and dancing *on another. Free drink before 7pm.* Door Prizes: Rollerblades, Sony CD. Adm: $20 with Preferred Admission, $25 w/o. Please call 212.459.4321 for Preferred Admission.

We want to know the most ridiculous, unbelievable, sweet reasons you've gotten for why you aren't the one. No phone calls, etc... For our research. Send to: PO Box 424, Branchville, NJ 07826

Classical Music Lovers' Exchange™
For unattached music lovers. Nationwide.
Box 31, Pelham, NY 10803. **800-233-CMLS**

Life Exists After 40™ - Bali Hai Calls You - 8/8, 6:30, **Manila Garden,** 325 E 14 St. Band, buffet, $30. RSVP. **779-0642**

ARE YOU A TRANSSEXUAL OR A DRAG QUEEN who has found success once you made the change? Our national talk show wants to know. Please call us collect at: **212-582-1722 extension 24**

Come Aboard
for a Spectacular Evening...

Join UJA-Federation's
Young Leadership
aboard the U.S.S. Intrepid

Dinner and Dancing under the stars

Wednesday, August 16, 1995
7:00 P.M.
West 46th St. & 12th Ave.

$55 per person before August 9
$65 thereafter

Cash bar

For information and reservations,
call (212) 836-1219

Nikki Fish
Robert Mandel
David Rosenbloom
Event Chairs

Suggested minimum contribution of $100 to the 1996 UJA-Federation Annual Campaign.

UJA-FEDERATION OF NEW YORK

Singles 4 Sailing—Party 8/9. Labor Day 5-day sail; daysail/wkends. **718-746-2565**

Second Stage Theatre Singles—Last season's event sold out - don't miss out! Call now to join NY's most eligible theatre-goers for Off-Broadway's best. Season starts September. Call **212-787-8302**

JEWISH? SINGLE?

Choose from 100's of photos and profiles of eligible Jewish men and women, in the privacy *of your own home.*

THE VISUAL PROFILE™
1-800-829-0404

DATE SOMEONE IN YOUR LEAGUE
Graduates and faculty of the Ivies, Seven Sisters, MIT, Duke, Stanford, University of Chicago, Northwestern, meet alumni and academics. **The Right Stuff: 800-988-5288**

JUKEBOX Dinner/Dance Gala - Wed, Aug 9, 304 E 39, $25, 6-12pm, 2 levels, 28-39, 40-52. DJ, Dessert. **212-249-3636**

Tell The Tourists Where To Go...
And Get Paid For It!!!
LEARN TO BE A NYC TOUR GUIDE
3-hr seminar at Caroline's Comedy Club
Call **212-606-3755**

LARGEST ASIAN SINGLES CLUB
Local Asian Ladies Seek American Men
for Marriage. 8/12 party. **212 949-7581**

DOG LOVERS' SINGLES CLUB
Introducing Single Dog Lovers
Nationwide **212-316-7816**

ELITE CONNECTIONS Old-fashioned matchmaking. More personalized, less expensive, quite different! **800-870-4854**

International—Where The Affluent & Beautiful Come Together. **212-631-5889**

Fall In Love Today

Call and listen to hundreds of Jewish personal ads for free with no obligation to buy.

FREE CALL

212-987-7000
THE RELATIONSHIP LINE™
Customer Service 212-987-7001

PARTY
Jewish Professionals
Reminisce Lounge
334 East 73rd St.
Wed Aug 9th 6-11pm
Ages 25-45 • Adm $20
Info 212-987-6558

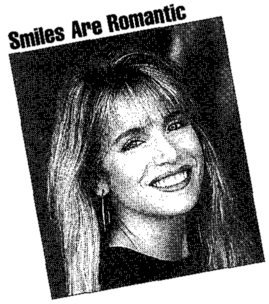
THE GODMOTHERS

WHAT'S SUCCESS
WITHOUT ROMANCE?
FOR THE BEST & BRIGHTEST ONLY
212-245-7175
Romantic Heart Hunters Since 1974

CLUB GETAWAY
Weekend Sports and Fun
"New England's Premier Sports Resort"
1-800-6-GETAWAY

ARA: Prof'ls—CEOs, MDs, JDs, for educated, Asian & Russian ladies. **819-9722**

Conversations—Long-standing dinner parties - professional singles. **201-567-2082**



We can give you a great looking smile!

- **Cosmetic Dentistry** – Repair chipped, broken or missing teeth with tooth colored restorations! Bleach discolored teeth professionally! Replace ugly silver fillings!
- ***Implants*** – *Teeth that don't move when you kiss!*
- **Periodontics** – Eliminate bad taste or odor. Treat bleeding gums.
- ***Endodontics*** – *Eliminate tooth pain!*
- **Orthodontics** – Straighten crooked, rotated or mal-positioned teeth for children and adults!
- **Oral Surgery** – Remove painful wisdom teeth.
- **Prevention** – Thorough check-ups and analysis of the bacteria in your saliva!
- **Special (Non-emergency) Appointments** – Available 24 hrs. a day, 7 days a week. Must be made in advance & special fees apply.

Dr. Dorfman graduated with honors from the University of Pennsylvania. He has edited many dental articles, journals and text books. He is a member of Mensa *and the American Dental Association.*

Free Consultation
until September 30, 1995

- *high quality personalized dentistry*
- evening appointments
- gentle dentistry
- laughing gas
- fun office

Jeffrey D. Dorfman, D.M.D.
General, Cosmetic and Implant Dentistry
18 East 50th Street • 11th Floor • Suite C • New York, NY 10022
Between Fifth & Madison Avenues • **(212) 754-6555**

JEWISH SINGLES Wkend
Doctors, Lawyers & Indian Chiefs go
Sporting ● Schmoozing ● Partying
CLUB GETAWAY Ages 20s, 30s & 40s.
AUGUST 11th thru 13th 1-800-6-GETAWAY

SINGLE? AGE 30-49?
Sun, 8/6, Ollivers • White Plains, NY
Sun, 8/6, Jimmy Reids • Bergn Cty, NJ
Huge hot/cold buffets, 7pm. 201-236-3883

Marion Smith Singles Dance—Sun, 8/13 7pm, $20. Top of 666's, 5th Ave. **944-2112**

Crossroads—The Gracious Way To Meet Quality Single People. Praised By The NY Times... For Information: **212-972-3594**

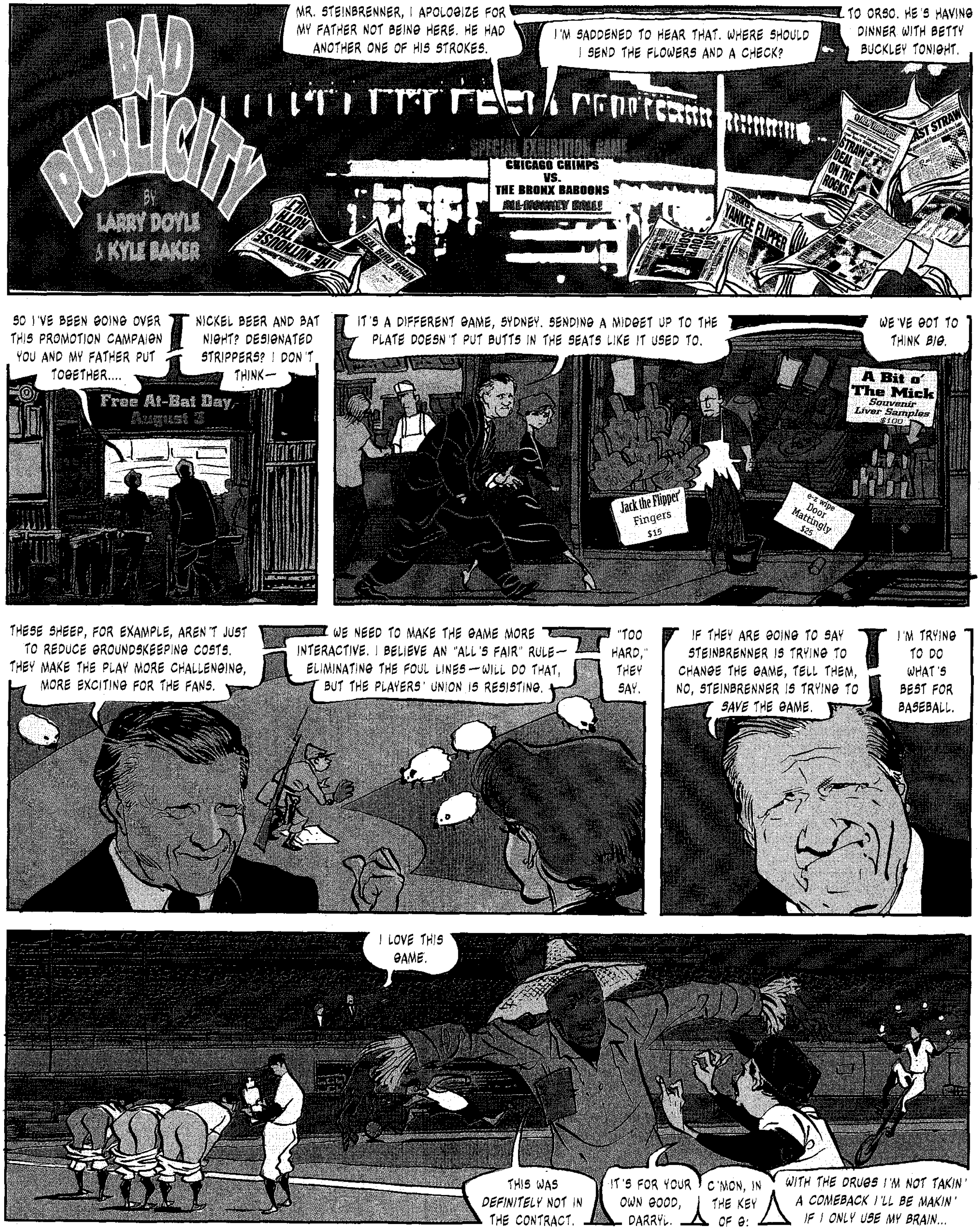
BEST SERVICE IN TOWN—Largest selection of attractive **Asian/Latin & Amer.** Prof'ls. **L.O.A. Intros: 212-986-8590/91**

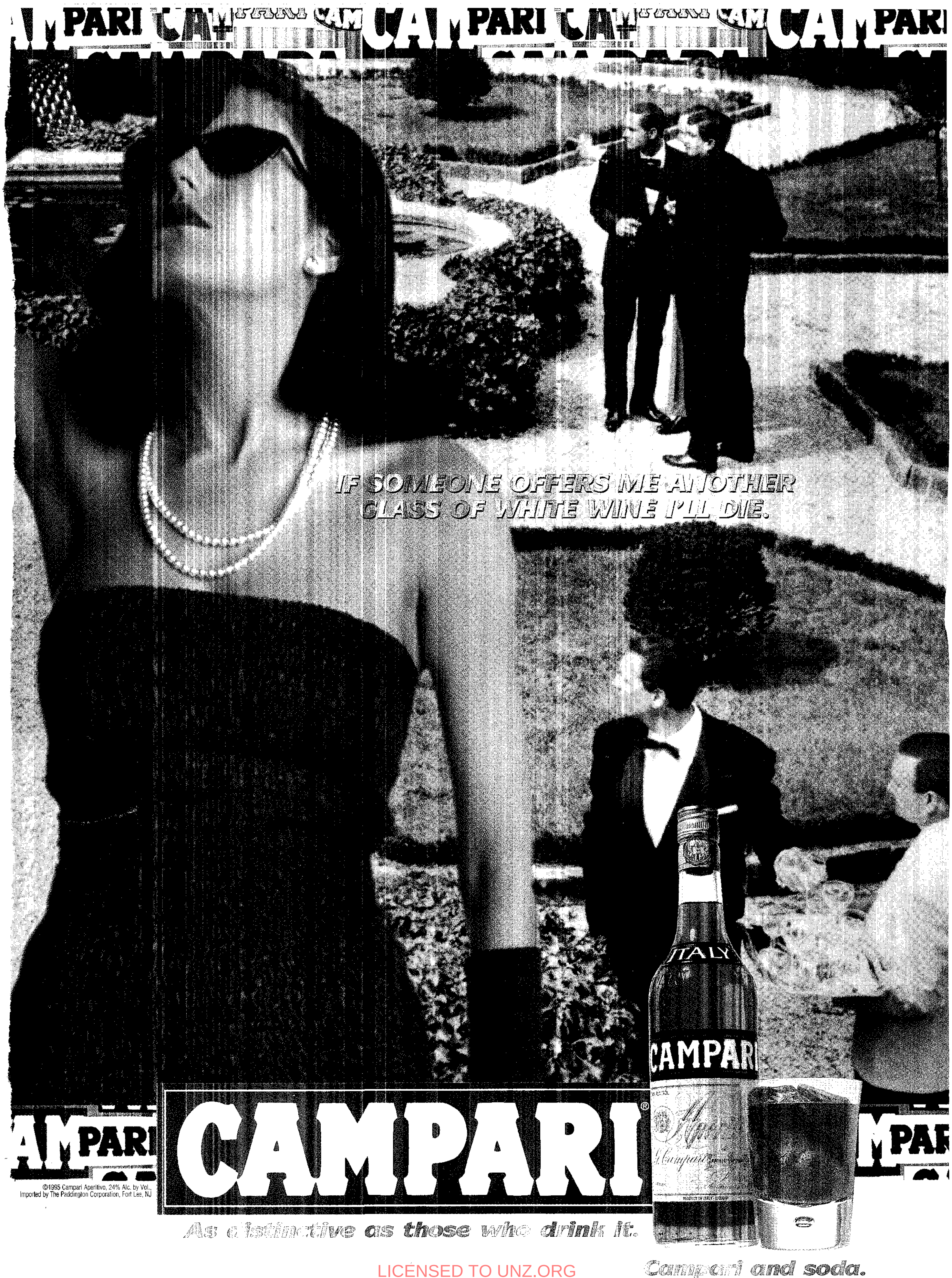
Say I LOVE YOU, POO - or HAPPY BIRTHDAY BABY... Reach old friends or that attractive stranger you met at MOMA... Find a tennis partner or travel companion... share your boat or balloon...

ASSORTMENTS
NEW YORK MAGAZINE'S
Weekly Bulletin Board
212-779-7500

Yankee-Doodle Dander

Sandy and Boss Steinbrenner find ways to capitalize on another calamitous season.


BAD PUBLICITY
BY LARRY DOYLE & KYLE BAKER
MR. STEINBRENNER, I APOLOGIZE FOR MY FATHER NOT BEING HERE. HE HAD ANOTHER ONE OF HIS STROKES.
I'M SADDENED TO HEAR THAT. WHERE SHOULD I SEND THE FLOWERS AND A CHECK?
TO ORSO. HE'S HAVING DINNER WITH BETTY BUCKLEY TONIGHT.
SPECIAL EXHIBITION GAME
CHICAGO CHIMPS VS. THE BRONX BABOONS
ALL-MONKEY BALL!
THE NUTHOUSE THAT RUTH BUILT
REAL BIRD BRAIN
SAY YOU'RE SORRY
YANKEE FLIPPER
NEW YORK POST
STRAW DEAL ON THE ROCKS
AST STRAW
SO I'VE BEEN GOING OVER THIS PROMOTION CAMPAIGN YOU AND MY FATHER PUT TOGETHER....
NICKEL BEER AND BAT NIGHT? DESIGNATED STRIPPERS? I DON'T THINK—
Free At-Bat Day, August 3
IT'S A DIFFERENT GAME, SYDNEY. SENDING A MIDGET UP TO THE PLATE DOESN'T PUT BUTTS IN THE SEATS LIKE IT USED TO.
WE'VE GOT TO THINK BIG.
A Bit o' The Mick Souvenir Liver Samples $100
Jack the Flipper Fingers $15
e-z wipe Door Mattingly $25
THESE SHEEP, FOR EXAMPLE, AREN'T JUST TO REDUCE GROUNDSKEEPING COSTS. THEY MAKE THE PLAY MORE CHALLENGING, MORE EXCITING FOR THE FANS.
WE NEED TO MAKE THE GAME MORE INTERACTIVE. I BELIEVE AN "ALL'S FAIR" RULE—ELIMINATING THE FOUL LINES—WILL DO THAT, BUT THE PLAYERS' UNION IS RESISTING.
"TOO HARD," THEY SAY.
IF THEY ARE GOING TO SAY STEINBRENNER IS TRYING TO CHANGE THE GAME, TELL THEM, NO, STEINBRENNER IS TRYING TO SAVE THE GAME.
I'M TRYING TO DO WHAT'S BEST FOR BASEBALL.
I LOVE THIS GAME.
THIS WAS DEFINITELY NOT IN THE CONTRACT.
IT'S FOR YOUR OWN GOOD, DARRYL.
C'MON, IN THE KEY OF G:
WITH THE DRUGS I'M NOT TAKIN' A COMEBACK I'LL BE MAKIN' IF I ONLY USE MY BRAIN...


CAMPARI
IF SOMEONE OFFERS ME ANOTHER GLASS OF WHITE WINE I'LL DIE.
CAMPARI®
As distinctive as those who drink it.
ITALY
CAMPARI
Campari and soda.

©1995 Campari Aperitivo, 24% Alc. by Vol.,
Imported by The Paddington Corporation, Fort Lee, NJ

The BENCHMARK of QUALITY now comes with TWO more OPTIONS.

The OPTION'S yours. With the new Corolla LEASE, you can drive away a brand-new, NICELY EQUIPPED Corolla for only $189 A MONTH. Or, for only $209 A MONTH, lease a Corolla DX with EXTRA TRIMMINGS. With these GREAT OFFERS, there really is only one option — to get to your Toyota dealer today. Call 1-800-GO-TOYOTA for a BROCHURE and location of your NEAREST DEALER.

*Corolla DX Sedan 36-Mo. Lease**

$209/Mo.

Down Payment	$1,000
Refundable Security Deposit	$250
First Month's Payment	$209
Due At Lease Signing	$1,459

Additional Features Include:
Power windows
Power door locks
Tilt steering wheel
60/40 split folding rear seat
Deluxe AM/FM ETR
4-speaker stereo/Cassette

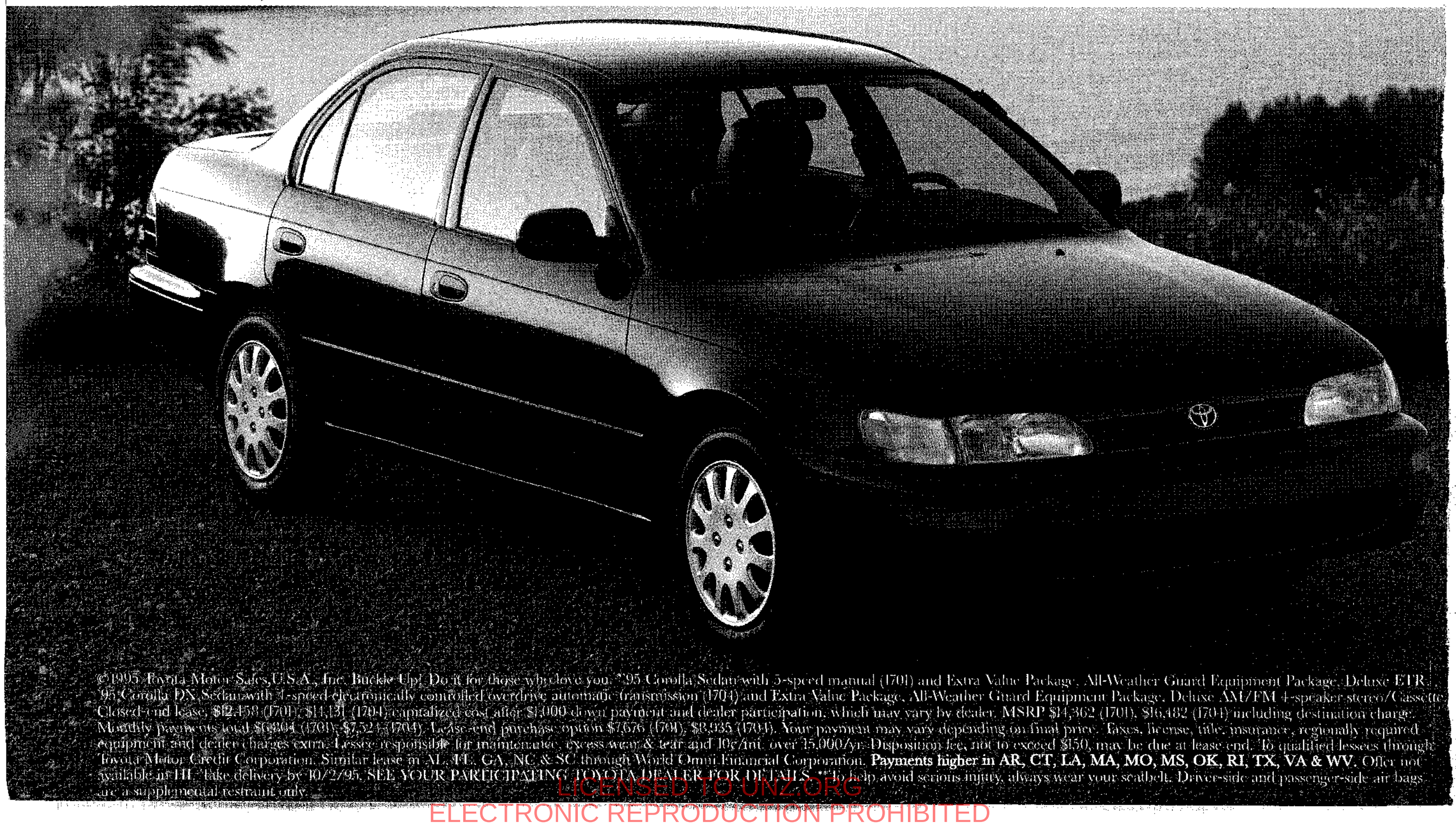
*Corolla Sedan 36-Mo. Lease**

$189/Mo.

Down Payment	$1,000
Refundable Security Deposit	$225
First Month's Payment	$189
Due At Lease Signing	$1,414

Features Include:
CFC-free air conditioning
Deluxe ETR (Electronically-Tuned Radio) with 4 speakers
Dual SRS air bags**
Crumple zones
Side-door impact beams
Power-assisted steering

TOYOTA COROLLA
I Love What You Do For Me



©1995 Toyota Motor Sales, U.S.A., Inc. Buckle Up! Do it for those who love you. *'95 Corolla Sedan with 5-speed manual (1701) and Extra Value Package, All-Weather Guard Equipment Package, Deluxe ETR; '95 Corolla DX Sedan with 4-speed electronically controlled overdrive automatic transmission (1704) and Extra Value Package, All-Weather Guard Equipment Package, Deluxe AM/FM 4-speaker stereo/Cassette. Closed-end lease, $12,458 (1701), $14,131 (1704) capitalized cost after $1,000 down payment and dealer participation, which may vary by dealer. MSRP $14,362 (1701), $16,482 (1704) including destination charge. Monthly payments total $6,804 (1701), $7,524 (1704). Lease-end purchase option $7,676 (1701), $8,935 (1704). Your payment may vary depending on final price. Taxes, license, title, insurance, regionally required equipment and dealer charges extra. Lessee responsible for maintenance, excess wear & tear and 10¢/mi. over 15,000/yr. Disposition fee, not to exceed $150, may be due at lease end. To qualified lessees through Toyota Motor Credit Corporation. Similar lease in AL, FL, GA, NC & SC through World Omni Financial Corporation. **Payments higher in AR, CT, LA, MA, MO, MS, OK, RI, TX, VA & WV.** Offer not available in HI. Take delivery by 10/2/95. SEE YOUR PARTICIPATING TOYOTA DEALER FOR DETAILS. **To help avoid serious injury, always wear your seatbelt. Driver-side and passenger-side air bags are a supplemental restraint only.